SQUARE DANCING

FEBRUARY, 1983

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official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY

You are invited to the first
JACKPOT FESTIVAL EAST
April 3—7,1983
Square Dancing in Atlantic City

Sunday Thru Thursday - Five Nights

THE CALLERS:

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ROUNDS BY:

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Co-Directors

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My deposit of $75.00 (per couple) is enclosed. Please make check payable to **JACKPOT FESTIVAL EAST.** Cancellation may be received by March 1 with full refund of deposit. Any cancellation received after the cut off period will forfeit the deposit .

My preference for dancing is
Mainstream + ____
Advanced 1 ____
Advanced 2 ____
Challenge 1 ____
Challenge 2 ____
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Names _____

Address _____

Telephone (____) _____

Enclosed is check for _____ special Jackpot Festival badges at $5.25 each.

I am traveling by air and would appreciate your assistance_____



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I must be missing something. Not long ago, Callerlab introduced track and trade. It did not make the grade and Callerlab dropped it. Now track to a diamond? That's just the same as track and trade, centers hinge. I predict track to a diamond will not last long.

Albert H. Wigchert
Phoenix, Arixona

Dear Editor:

I am very appreciative of the Big Events listing in your January magazine. I find it very helpful in planning my year's travels.

James R. Reinhold
Grapevine, Texas

Dear Editor:

I was dismayed to note the Western Australia contact information in your August Directory. Please note the following as being correct: Mr. Colin Crompton, Publicity Officer, Square Dance Society of Western Australia, 9 Third St., Bicton 6157, phone 339-4414.

Grace Lovell
Attadale, Western Australia

Dear Editor:

Being an Information Volunteer in SQUARE DANCING Magazine and answering requests for information on dances in our area, I find that the level listed for various clubs is not always enough information. A club will use "fun level." What is fun for one club may not be fun for all dancers. "Club level" can also mean many things. When listing the level of your club please use Mainstream, Quarterly Selection, Plus, etc. If you do not know the level of your dance, please ask a caller. It should give everyone more pleasure when dancing in other areas.

Cleo Shore
Pomona, California

Dear Editor:

I object to the increasing reference to the Plus calls as being Mainstream, as evidenced in your October issue, page 44, under the heading, Dancing Mainstream. The calls, track II, coordinate and roll, are clearly Plus calls and have no place in Mainstream choreography. I feel the use of the term, Mainstream, when referring to Plus calls is confus-

Please see **LETTERS,** *page 63*

SQUARE DANCING

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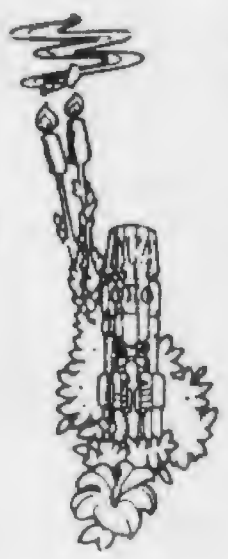
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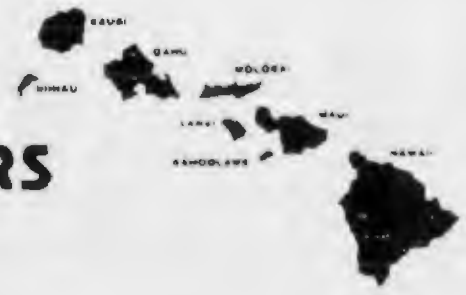
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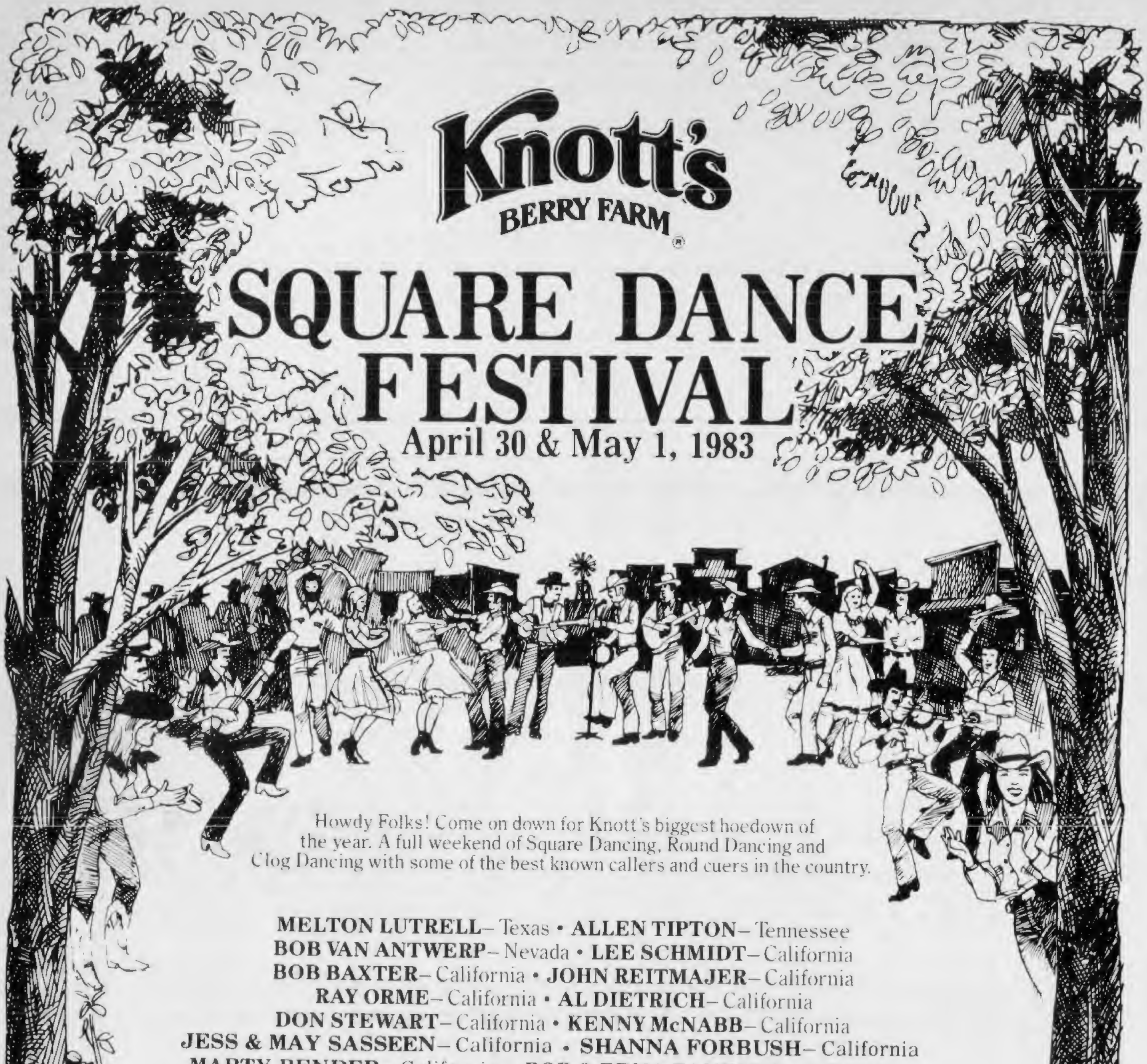
For complete information on weeks and costs, please write or call:
The Square Dance Resort / Andy's Trout Farms, P. O. Box 129, Dillard, Georgia 30537 404-746-2134

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JESS & MAY SASSEEN– California • **SHANNA FORBUSH**– California
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Tickets may be purchased at Knotts Exchange Window April 23 thru April 29, 1983 by presenting this flyer. Event day price will be $9.95. Price includes gate admission and unlimited use of all Knott's 135 wild rides, shows and adventures. Plus all the dancing you can stand. See you there!

Join your fellow square dancers for a no-host party, Friday, April 29, 6-9 p.m. in Knott's Gold Rush Camp.

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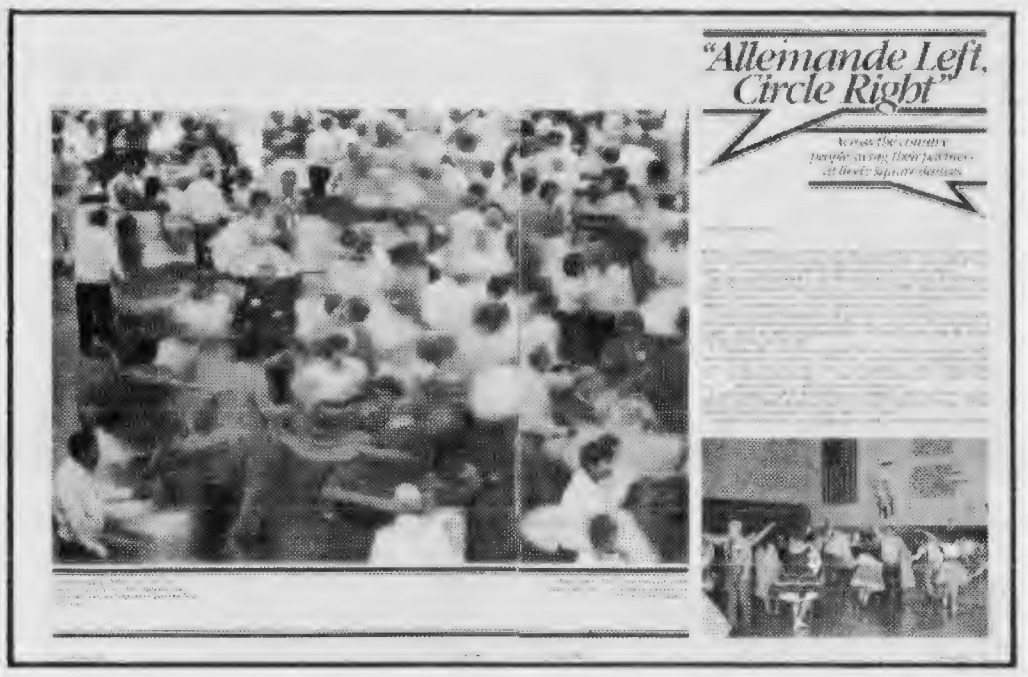
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EVENT HOURS: April 30, 10:00 a.m. to 11:00 p.m. and May 1, 10:00 a.m. to 8:00 p.m.



February, 1983

WE'VE BEEN AMAZED recently with some outstanding magazine articles — in full color — on the subject of square dancing. Two publications in particular, whose total readership must be well over the million mark, especially caught our eye.

The first was the Fall 1982 Edition of Chevron USA, official publication of the Chevron (Standard Oil) Company. The four-page story included some of the most outstanding color photography on our favorite activity that we've ever seen. The article was most informative and a sure-fire sales piece for non-dancers who need to be set straight on what



modern square dancing is all about. One of the pictures so amazed us that we managed to acquire a transparency to use as the cover of our December, 1982, issue.

☆ ☆ ☆

Those of you in Canada and others who may be fortunate enough to receive copies of the Canadian Geographic Magazine couldn't help but be awestruck by the beautiful photographs in the Oct/Nov 1982 issue. Here were well-costumed dancers painstakingly photographed in a way that you knew they were having fun. While the ten-page article covers square dancing in Canada from its inception to today — the story and illustrations are of interest to everyone. Our congratulations to both publications for outstanding jobs well done.



☆ ☆ ☆

Redbook Magazine this month is scheduled to come out with a feature spread on square dancing. In the works for almost a year, this widely circulated publication will tell the square dance story to another estimated several million readers.

While we're on the subject, inasmuch as the press is giving the activity such great coverage, we have more with a special article starting on page 16.

Sweets to the Sweet, etc. . .

WE'VE FINALLY MADE THE BIG TIME — scaled the Himalayas of square dancing, reached Utopia, broken the four-minute mile and all those other good things rolled into one. We've been awarded the *Gold Peanut* of the



Georgia Agriculture Commodity Commission for Peanuts. The attractive certificate which arrived recently said in part, "For exemplary service to American Folk Dancing." It included our name, then stated ". . . has this 19th day of October, 1982, been awarded the Gold Peanut. He/she has also been invested with the power of the peanut and will hopefully use this new strain in furtherance of the best interests of all American folk dancers."

One hardly knows what to say.

A number of years ago when calling in the Aksarben (that's Nebraska spelled backward) Stadium in Omaha, the then Governor Crosby made us an official Admiral in the Nebraska Navy. Prior to that, when calling in Louisville, we stood at attention proudly while being made a Kentucky Colonel.

Over the years these reminders of happy occasions have covered our walls but to the best of our recollection, nothing has quite equalled (or even paralleled) the honor bestowed by these folks from Georgia. We're not even too sure how the Georgia Agricultural Commodity Commission got into the American folk dance picture.

Last year at one of our Asilomar sessions, Fred Reuter presented us with a small gold replica of a goober pea (peanut) but it wasn't until the certificate arrived along with a package containing a candy bar, peanuts and other peanut products that we recognized the significance of the event. A friend explained to us recently, "When you give candy to a friend, it's 'sweets to the sweet'." We suppose the implication here is that if you give nuts to a person, it's. . .

We Get Letters

FROM CORPUS CHRISTI, Texas, and caller, Dan Tucker, comes this: "About 25 years ago, I was calling a figure that went like this:

Heads to the center
with a right hand star
Travel three quarters
from where you are
Star by the left
with the couple you meet
All way round and make it neat
Now star by the right
go across the square
Make a left hand star
with the couple there
Back to the center and star once more
It's a right hand star
in the middle of the floor
Get to your corner left allemande
Give a right to your partner
Right and left grand

Dan was, of course, drawing our attention to the fact that the recent Quarterly Selection Star the Route is simply a current collective call for an old dance. There's been quite a bit of that going around recently and, who knows, perhaps Riptide, Sepulveda Tunnel and a number of the other oldies and goodies will be given three word titles so that contemporary callers may start introducing them to today's dancers.

We have no argument with those who would bring back some of the flowing patterns of yesterday. What does concern us is the fact that once we remove the old step-by-step calls and replace them with shorthand terminology, the weight of remembering falls on the shoulders of the dancers. Prophetically, years ago when the trend moved to calling by basics, we used to say the time was near when a caller would get up and, like a quarterback calling audibles, announce to the dancers one-a, six-a, seven-a, five-a, twenty-six-a, thirty-five-a, thirty-seven-a, etc., and the dancers would be occupied for the next two to three minutes without another word from the caller. This might easily lead to a five minute segment involving everybody in the square when the caller announces Blue 72, Smergbag. This would be a memorized combination of movements which the dancers would have learned in their workshops.

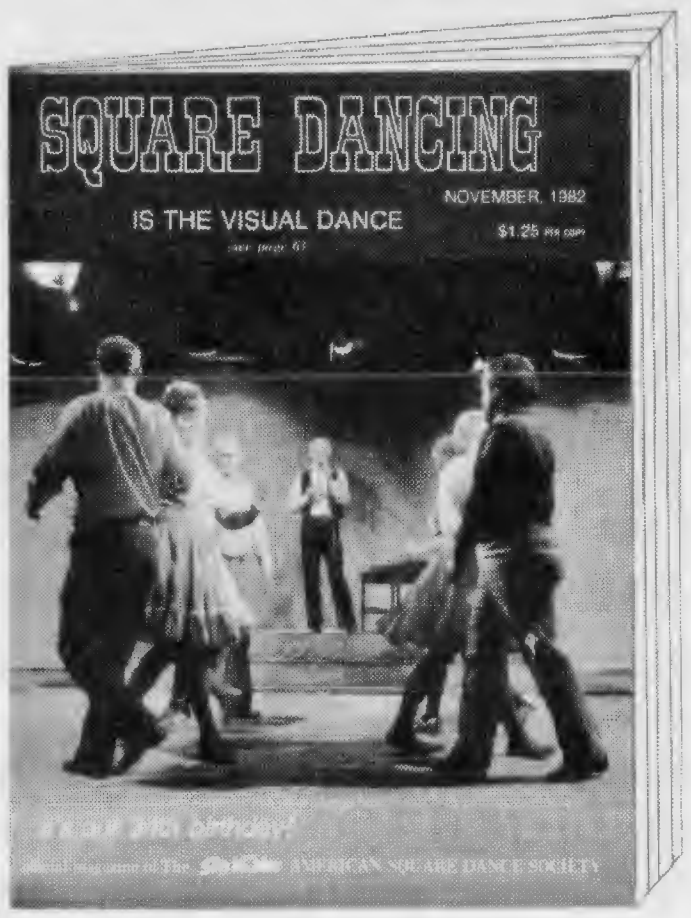
Of course we're joshing, but if Rip Van Winkle had been a square dancer and awoke today after a 20 year snooze, we can't help but believe that he would be forever pinching himself as he watched square dancing, to be certain that what he was seeing was not indeed a part of his dreams. The activity has changed a great deal over the past two or three decades. It makes you wonder what changes are still in store.

☆ ☆ ☆

Another reader writes on a different subject. "Dear Editor, I can't contain myself any longer! I've looked and looked at the cover

picture on the November issue of SQUARE DANCING. The colors are nice, however, it brings to mind that old adage 'one picture is worth a thousand words.' We can talk all we want to about the joy of square dancing and the friendliness of square dancing but that picture says to me: 'Square dancing is a bore — and I don't like looking at those people dancing with me.'

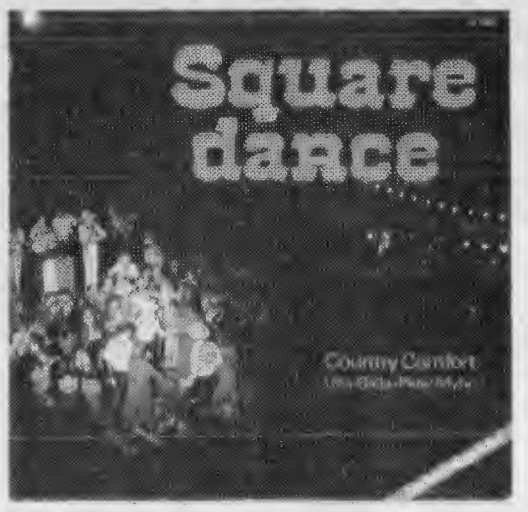
"Maybe I'm being 'pickey' but I don't mean to be. I always tell members of my classes to have 'eye contact with other dancers, especially during a weave the ring and grand right and left *and* I also admonish them to smile, especially if they are enjoying themselves in the company of their fellow dancers. . .' "



We couldn't agree more. We gave considerable thought to the TV illustration before having it adorn our anniversary cover. The photo, which was taken during a moment of rehearsal, when the dancers were concentrating on what they would be doing next, would have been so much more eye-appealing had there been a few smiles. As caller, Charlie Barnett, and his wife, Carol, from Port Townsend, Washington, indicated in their letter, every picture should *illustrate* "Square Dancing is fun." Thanks Charlie and Carol.

Thanks for the Samples

OUR CALLER FRIEND Peter Myhr from Stockholm, Sweden, sent us an LP of his calls — the first of its kind coming from that Scandinavian outpost of American square dancing. The activity is obviously growing in Sweden where recently they held a festival which attracted more than 500 dancers. As in



Germany, Japan, and many overseas locations, squares are called in English which is the case on this LP. Sharing the calling chores on the album was lady caller Ulla-Bella.



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Square Dance Vacations 1983



The Red River Community House in New Mexico was built and is run with volunteer labor and a lot of love.

PARTICIPATING IN A SQUARE DANCE VACATION can be habit forming. Ask someone who has attended a weekend or a week-long institute and you are likely to find a devotee, a person who is in his third, or tenth or twentieth year of attending this type of vacation. Many people who enjoy traveling map out their route to include one or more dance institutes. They may return to their favorite locale, often planning the time around a staff they especially enjoy. Others may try to attend a different square dance institute each year, looking for a scenic area where more than just dancing is offered. With institutes from Florida to California, from Canada to countries overseas, there is no limit to what is available.

Square dance weekends have prospered during recent years and it is possible to find such events on many of the Fridays, Saturdays and Sundays during 1983. The best sources of information for these events are the pages of local square dance publications or by checking local callers. The weekends listed here include only a very few and barely touch what is available.

Longer square dance vacations from five to seven days or over an entire summer are, for the most part, listed here and have been so noted. These institutes frequently have a "resident" or responsible caller, cuer or couple who plan the vacations. Various staffs are then featured during different time slots. Some institutes key certain weeks to specific dance levels, from New Dancers to Challenge, so it is wise to inquire ahead of time to make certain you are applying for a week that meets your particular desires. Most week-long institutes have brochures available, upon request, with complete information. Many of these vacations sell out far in advance of their actual dates, so it is well to plan ahead.

It's always interesting to know more about some of these locales. This year we take a look at two which are built around camping and family activities. They are the Lazy R Campground and Red River Community House.

Red River Community House

Unique describes this operation, for the Red River Community House is truly that — a community center. A nonprofit organization,

Red River was started by half a dozen folks in the early 1940's who assessed each other $10 to cover the cost of securing a lease, legal advice, etc. Over the years volunteers have put up the attractive log building, the maple floors, hauled carefully selected rocks for the fireplace and even made the brightly-colored curtains which are hung from handmade curtain poles.

The Community House offers a program for the entire family from Memorial Weekend through Labor Day. This includes cards and games, movies, folk and square dancing four afternoons and five nights, an old-fashioned sing-song and a Worship Service on Sunday mornings. Toots Richardson, along with her husband, Jr., is the Director and Resident Caller. In addition a different featured caller is on staff each week. On dance nights, games and simple dances are included for the children between the dance tips. Visitors may stay one night or a month and have their choice of cabins, motels or hotels in town or camping. There is no charge for any activities at the Community House with the exception



Toots Richardson and little ones do the Hokey Pokey.

of a Festival, June 16-18. Expenses are met by donations.

Toots says she "may be prejudiced but what we have at the Community House cannot be reproduced." Located in New Mexico, it's only a few miles from Colorado, Kansas, Oklahoma and Texas.

Lazy R Campground

Nestled in a valley in the Welsh hills of Ohio, the Lazy R Campgrounds is open May through September. There are 200 campsites, from primitive locations to wooded or open campsites, to full RV hookups. Indoor restrooms and showers are available, along with a camp store and an electronic game room. Outdoor play equipment for basketball, volleyball, tetherball, etc., is included and fishing, hiking and loafing are regular daytime activities. For non-campers, motels are available 15 minutes away.

Different callers are booked into weekend schedules with dancing levels ranging from Mainstream to C-3 and one weekend specializing in rounds. A corn roast, evening campfire and pancake breakfast are also included. Two square dance clubs dance regularly in the 16-square-capacity hall. Walk-ins are welcome at all events.

Harry and Polly Reed run the Lazy R and do all the work themselves. They are dedicated to continually improving it and say, "When you are here it looks as though you are miles away from everything; however you're only five to eight miles from two towns."

☆ ☆ ☆

What will it be for you — a full week, a weekend, an entire summer of camping, traveling by RV from one locale to another or staying at a posh square dance resort? Whatever it is, have a wonderful square dance vacation!

An aerial view of the Lazy R Campground, Ohio, taken in fall when few campers are on hand.



Vacation Institutes — 1983

CALIFORNIA

Asilomar (SIOASDS) Square Dance Vacation, July 24-29, Pacific Grove. Full week of squares, rounds and contras. Write SQUARE DANCING Magazine, 462 No. Robertson Blvd., Los Angeles 90048. (Also held each February.)

McCloud Dance Country, Memorial Weekend — Labor Day. Write Dave and Suzanne Abbott, PO Drawer P, McCloud 96057.

Marv's Kings Valley Resort, May-September. Write Marv Lindner, 6701 Hwy. 101 N., Crescent City

Redwood Country, Memorial Day-Labor Day. Write Gisela Joy, Rt. 2, Box 1264, Smith River 95567.

Solvang Winterfest, February 4-6, Solvang. Write Trudie Chatfield, 4001 Hillview Rd., Santa Maria 93455.

Square Dance Vacations, full week July, Pacific Grove. Write Continental Squares, 39256 Paseo Padre Pkwy., Fremont 94538.

CANADA

Calgary Roundup Weekend, July 8-10. Write Ken & Hilda Gill, 2348 54th Ave. SW, Calgary, ALTA T3E 1 M1.

Holiday Ranch Weekends, May — September. Write Marie Jensen, Holiday Ranch, Box 206, Innisfail, ALTA.

Spring Spree Weekend, Mar. 25-26, Sarnia, ONT. Write Taylormade Holidays, 3256 Greenfield, Apt. 8, Royal Oak, MI 48072.

Spring Weekend, Apr. 29-May 1; Fall Weekend, Nov. 4-6, Manning Park. Write Vic and Doreene Harris, 22086 Grade Cres., Langley, BC V3A 4J4.

Alberta Square Dance Institute, full week June 19-25, Banff Centre. Write Stewart and Florence Craven, RR1, Sylvan Lake, ALTA TOM IZO.

House of Roth, July-Labor Day, Clementsport, NS. Write Gloria Roth, Churchill Lane, Minisink Hills, PA 18036. (After May 1 write House of Roth, Clementsport, NS BOS 1A0.)

Canada-cade (Rounds), Sept. 23-25, Niagara Falls. Write Joe and Es Turner, 7409 Masters Dr., Potomac, MD 20854

COLORADO

Shaw Foundation Summer Dance Camp, July 4-10, Granby. Write Terry Graham, 781 Sunset Blvd., Port Richey, FL 33568.

FUN Valley, Spring to Fall, South Fork. Write Mack and Jean Henson, 2050 Elmwood Dr., Abilene, TX 76905. (From May-Oct. write Box 208, South Fork 81154.)

Lighted Lantern, Golden. Write Beryl and Kerrie Main, 756 Lookout Mountain Rd., Golden 80401. (Winter months write 2516 E. Elmwood, Mesa, AZ 85203.)

Dance Ranch, full weeks June-August, Estes Park. Write Frank Lane, PO Box 1382, Estes Park 80517.

Parrish Ranch, May to Labor Day, Berthoud. Write Vaughn and Jean Parrish, Rt. 2, Parrish Rd., Berthoud 80513.

Peaceful Valley, full weeks June to Sept., Lyons. Write Karl Boehm, Star Route, Lyons 80540.

CONNECTICUT

Happy Travelers Weekends, Mar. 25-27, June 3-5, July 29-31, Nov. 4-6; full week July 10-14, Enfield. Write 340 Highland Ave., Randolph, MA 02368.

Dance Weekend, May 20-22, Moodus. Write Leo "Morgan" Dumas, 38 Heritage Rd., Sutton, MA 01527.

ENGLAND

Advance Level Weekend, Mar. 18-20, Weymouth, **West of England Convention,** Sept. 23-25, Devon; **Wessex Hotel Weekend,** Nov. 4-6. Write Johnny Hayes, 5 Cuckoo Hill Way, Burley Rd., Bransgore, Dorset BH23 8LE.

Guernsey International SID Festival, June 24-July 3, Guernsey, Channel Islands. Write Mike Burnham, 36 A Farm Hill Rd., Waitham Abbey, Essex EN9 1NJ.

FLORIDA

Lehigh Resort, year-round. Write Dance Vacations, Lehigh Resort, 225 East Joel Blvd., Lehigh 33936.

Round-A-Rama, Feb. 25-27, Lehigh Acres.

GEORGIA

The Square Dance Resort at Andy's Trout Farm, full week Apr.-Oct., Dillard. Write Jerry and Becky Cope, PO Box 129, Dillard 30537.

INDIANA

Potawatomi Dance Weekends, Angola. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

Dance-A-Cade (Rounds), July 1-3, West Lafayette. Write Joe and Es Turner, 7409 Masters Dr., Potomac, MD 20854.

ILLINOIS

Indian Lakes S/D Weekends, Bloomingdale, Jan.-Mar. Write S/D Weekends, PO Box 287, So. Elgin, 60177

KENTUCKY

Western S/D Weekend, Feb. 4-5, Lake Cumberland. Write Dave Hommel, Box 99444, Louisville 40299.

MAINE

July 4th Weekend, Pinehurst Campground. Write Leo "Morgan" Dumas, 38 Heritage Rd., Sutton, MA 01527.

MASSACHUSETTS

S/D Weekends, Feb. 11-13, Mar. 25-27, West Yarmouth; May 27-29, July 15-17, Boxborough; Aug. 5-7, Norwood. Write Paul Schatz, 27 Dunbar St., Sharon 02067.

MINNESOTA

Rochester Holiday Weekends, Feb. 18-20, Mar. 11-13, Rochester. Write Jerry Murray, 1817 16th St. NW, Rochester 55901.

Spring Fling Weekend, Mar. 25-27, So. Deerfield. Write Michael Johnston, 430 North St., Milford, CT 06460.

MISSOURI

Kirkwood Lodge, full weeks May-Oct., Osage Beach. Write S/D Vacations, Kirkwood Lodge, Osage Beach 65065.

MONTANA

The Square & Round Dance Center, May-Sept., Lolo. Write Ray and Afton Granger, 9955 Highway 12 W., Lolo 59847.

Lionshead Resort, April-Oct., West Yellowstone. Write Buck and Alice Jones, West Yellowstone 59758.

NEBRASKA

Dance-O-Rama S/R/D Vacation Camp, May 27-29, Fremont. Write Harold and Lill Bausch, 2120 Jaynes, Fremont 68025.

NEW HAMPSHIRE

Folk Dance Weekends, write Ralph Page, 117 Washington St., Keene 03431.

NEW JERSEY

Jackpot Festival East, April 3-7, Atlantic City. Write Charles Supin, 924 Niblick Dr., Las Vegas, NV 89108.

NEVADA

Jackpot Festival, July 31-Aug. 5, Las Vegas. Write Charles Supin, 924 Niblick Dr., Las Vegas 89108.

Las Vegas Weekend, Mar. 25-27. Write Ray and Donna Rose, 13440 Erwin St., Van Nuys, CA 91401.

NEW MEXICO

Red River Community House, Memorial Day-Labor Day. Write Toots Richardson, PO Box 213, Red River 87558. (Winters write Rt. 1, Box 42, Clinton, OK 73601.)

NEW YORK

Pinewoods '83, July-Sept. Write Country Dance and Song Society, 505 Eighth Ave., NY 10018.

NEW ZEALAND

Round Dance Weekend, Apr. 22-25, Christchurch. Write Art and Blanche Shepherd, PO Box 15045, Christchurch.

NORTH CAROLINA

Fontana Village Resort, Apr.-Oct., Fontana Dam. Write Al "Tex" Brownlee, Fontana Village Resort, Fontana Dam 28733.

OHIO

Lazy R Campground, Memorial Day-September. Write Harry and Polly Reed, Lazy R Campground, 2340 Dry Creek Rd. NE, Granville 43023.

PENNSYLVANIA

Round-A-Cade, Feb. 18-20, York. Write Joe and Es Turner, 7409 Masters Dr., Potomoac, MD 20854.

SOUTH CAROLINA

Ocean Drive S/D Resort, full weeks Mar.-Oct., North Myrtle Beach. Write Tony Oxendine, PO Box 198, North Myrtle Beach 29582.

Charles Towne S/R Up. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster 29720.

RHODE ISLAND

Dick Leger Weekends. Write Dick Leger, 16 Sandra Dr., Bristol 02809.

TENNESSEE

Round Dance Clinics, Mar. 11-13, May 27-29, Montgomery Bell State Park. Write Ronald Grendell, 544 Bell Rd., Antioch 37013.

TEXAS

Smith Brothers Institute. Write Harper Smith, Rt. 2, Box 47 AM, Celina 75009.

VERMONT

S/D Weekends, July 15-17, Aug. 12-14, Rutland. July 22-24, Sept. 2-5, Saxtons River. Write Bob and Vi Snow, RD 1, Box 202A, Chester 05143.

Please see **INSTITUTES,** *page 79*

Slow Down

By Doc and Peg Tirrell, Cresskill, New Jersey

PEOPLE OFTEN ASK why we attend so many meetings at conventions when the same subjects seem to be rehashed: Getting new dancers (recruitment); Holding on to graduates (retention); Levels and their meaning; Communications; Various social aspects of the square dance activity. While the subject matter is the same, every so often a new concept or idea is expressed which sends the mind off on a new track.

Such was the case when we attended a meeting on "The Two Year Plan" at the 3rd Canadian National Square and Round Dance Convention in Halifax, Nova Scotia, last July. The discussion from the floor settled around levels of dancing. One person suggested rather than speaking of climbing from one level to another or moving *up* to a new level, why not speak of it as moving laterally or *over* from one dance program to the next?

A New Vein of Thinking

This idea started us thinking in a new vein. The challenge and social need to climb could be removed from most dancers if this idea could form the basis of the dancers' and callers' thinking. It does not, however, account for the complexity and multiplicity of calls used at different levels.

We proposed comparing square dancing to snorkeling in an ocean. The farther out we go, the *deeper* the water. The ability to go deeper depends upon developing greater lung capacity and stamina (in square dancing, developing the ability to retain and perform calls). Some dancers are content to stay in shallow waters. Some are challenged to explore greater depths. Some will even leave the water, returning to the shore to build sand castles. But no matter what the depth of exploration, we must all return to the surface for air. If we don't, we drown. We lose many dancers because they extend themselves beyond their ability too rapidly.

Using this concept, maybe we can slow the drive to "higher" levels and encourage those who enjoy the greater depths not to push their shallow water friends beyond their capacity. Let them spend enough time becoming acclimatized before moving on. They, and all of us, will benefit.

Square Beat

By Dick and Judy Severance, Manchester, New Hampshire

HAVE YOU EVER CONSIDERED square dancing for the health of it? I continually see ads for weight control, exercise gadgets, organizations promoting exercise programs and aerobic classes, along with those who have taken up jogging, all in an effort to help you look and feel better. Usually one finds such effort very strenuous, requiring self-discipline, within a structural time frame that is short range and not long lasting.

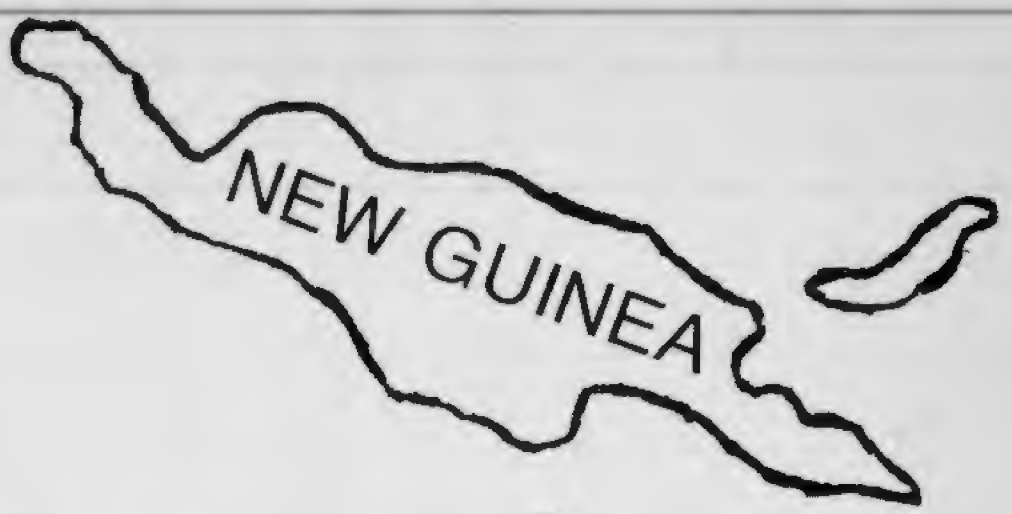
If you've tried them all, now is the time to consider a fun-filled way to healthful exercise that can not only tone up your muscles, keep you in good shape, provide flexibility in movement — but it's all set to music. It can also lift your spirits and leave you truly refreshed. As an added plus, the fact that you must listen to the caller for each move has the psychological affect of forcing you to forget the hectic problems of the day and get away from it all, by shutting them out and concentrating on the caller. The end of an evening's dance leaves you with a happy kind of relaxed tiredness that promotes a good night's sleep.

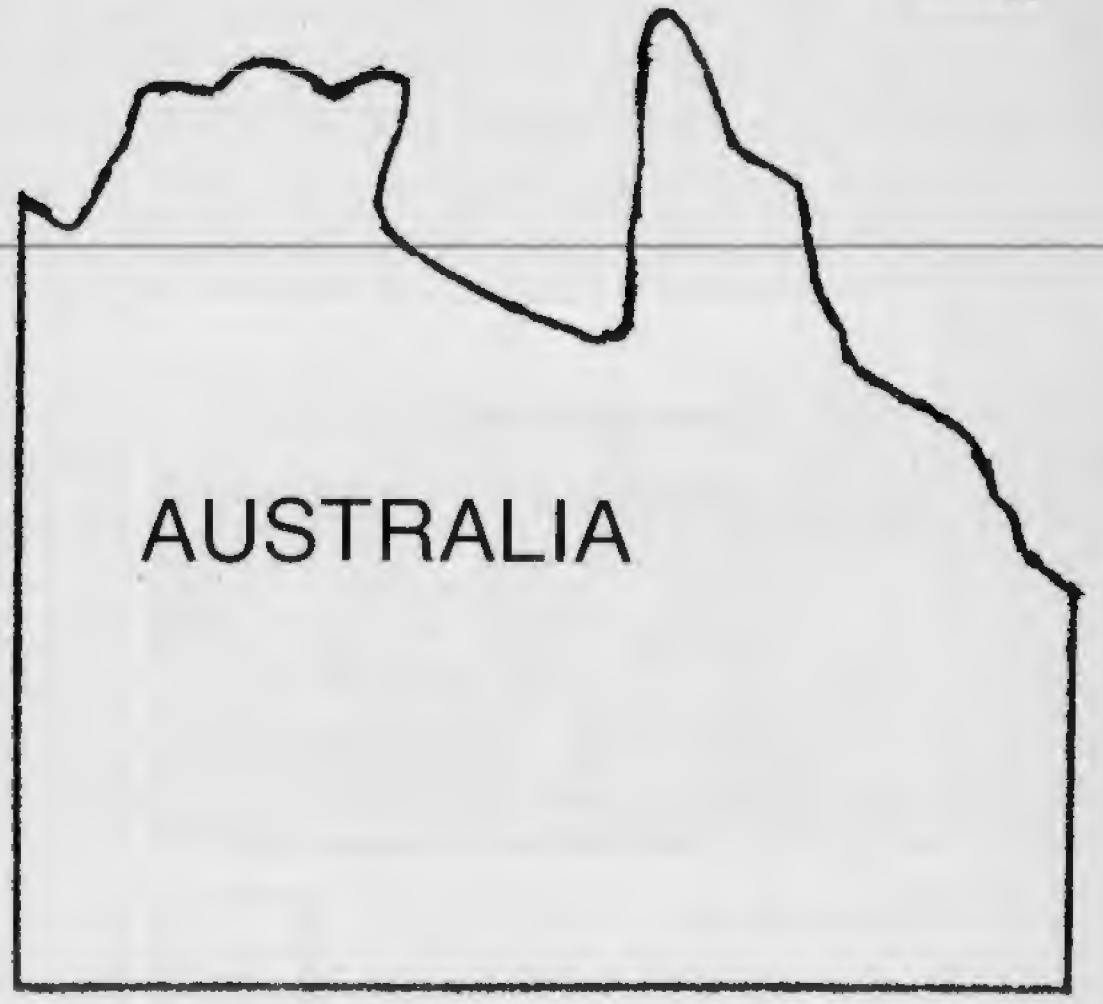
Eighty percent of Americans consider ex-

Please see **SQUARE BEAT,** *page 82*

AN EDITOR'S REPORT

SQUARE DANCING in New Guinea





In case you wondered where New Guinea is, here it is.

NEW GUINEA AND SQUARE DANCING? Yes, that's right. There is the distinct possibility that square dancing may touch this foreign spot through two enthusiastic dancers who are currently working there.

Because the area is so far off the normal path of dancing, because this is far more than a "Letter to the Editor" and because some of you reading this issue of the magazine may be able to help, we are printing part of a letter received in our office in December.

☆ ☆ ☆

Dear Sets in Order:

You seem to be our last hope. We are here in the jungles of New Guinea on the OK Tedi Mining Project. As we get more people on the site, we find some have square danced before and some want to learn. We learned in Saudi Arabia.

We have repeatedly written to different people in the States to get some teaching cassettes to no avail. One sent some records but we require tapes. Our fourth try came back to us. As even a letter takes approximately one month round trip, at the rate we're going our contract will be up before we get anything.

We are not qualified teachers but love to square dance and want to try to help others learn to enjoy it as we do.

Our area normally gets almost 400" of rain per year but we have had no rain since June. We are on water rationing and choking on the fine, powdery dust. The only way supplies get here is by air, three hours from Port Moresby, or up river to Kiunga by barge and then by air or road from there. But the river has been down for months and supply barges are stuck all along the route.

We have very few enjoyments here so hope you have tapes. We got your address from The Caller/Teacher Manual for The Basic Program of American Square Dancing, given to us by a Turkish fellow on site for a short time . . .

Vic and Mary Jane Coomes
c/o Bechtel/MKI, PO Box 6541
BoRoko, Port Moresby, Papua
New Guinea

☆ ☆ ☆

What a worldwide activity square dancing is! Imagine our Caller/Teacher Manual reaching dancers who learned in Saudi Arabia, now working in New Guinea via a man from Turkey!

We have made some teaching tapes for the Coomes and sent them off along with Basic Handbooks. If any of you have cassettes which teach square dancing and are interested in offering a helping hand, let us know. We'll try to screen any material so it isn't duplicated. The Coomes have sent along a check to pay for material and postage.

from the pages of the LOCAL PRESS

SQUARE DANCING has received a great deal of good publicity in newspapers over the last several months. Whether this is a direct result of the Congressional Bill announcing it as the Folk Dance of the United States or whether dancers have become more active in getting the word out is not known. However, the fact is that well-written, accurate stories plus good, happy action photos help spread the news that square dancing is here — that it's here to stay — and that it has something for everyone.

Here are examples of some of the stories.



People
Entertainment/Arts
Raquel Welch 2B
Movie review 5B
Books 8B-9B
SECTION B

Jamboree fun
Old-timer calls promenades for youthful square dancers

Daily Times, St. Cloud, Minnesota — A full page spread about square dancing in the schools. Caller, Al Nolden, has worked with elementary school children for 15 years as a volunteer. One of the school principals is quoted in the article, "Al is the best teacher we have here; even if he's not in the classroom but in the cafeteria square dancing." And Al says, "Our future square dancers are in our schools."



Do-si-do dancing popular with city folks, too

By BRUCE HACKETT

Sun photos by Joseph Darwal

Sun Messenger, Euclid, Ohio — One of several articles reviewing square dancing in the adult education program. Caller, Bob Howell, has been at it for 35 years and recalls the time he concluded an evening's dancing with "Hot Time in the Old Town Tonight." Four hours after everyone left, a big fire broke out in the school and Bob says, "I've been afraid to use that song ever since."

Augusta Chronicle, Augusta, Georgia — A Sunday color spread on the front of the Family Section. Entitled, "Square dancing: Excruciatingly clean fun," this article stated, "The old barn dance just ain't what it used to be." Then went on to explain that the barn dance has given way to the church fellowship hall, where singles and couples find a way of life.


The Augusta Chronicle
AUGUSTA HERALD
Family
Square dancing:
Excruciatingly clean fun
Dancing is outlet and a way of life for couples, singles
Costumes, dance are historic

Daily News, Camarillo, California — An overhead camera angle produced a good action shot of a square circling left, while a floor-level picture showed a smiling couple swinging. Published at the time of new classes, the article included facts about beginner groups for each club in the area. This is an excellent way to get the word out to potential class members.


Community
Promenade!
Square dance classes offer taste of Americana
A-ROUND SQUARE
Springfield Civic Center Site For 7th Fall Festival

Country Music Record, West Springfield, Massachusetts — A Country-Western entertainment newspaper which made its debut in 1982 includes several pages about square dancing in the area. "A-Round the Square" will be a regular monthly feature written by Richard Emerson Wylie, publicity advisor for the Western Massachusetts Square and Round Dance Association.



Twice monthly these teens provide the power for wheelchair dancing at the Lutheran Home, Rockville, Maryland.

Wheelchair Dancing

By Gil Josephson, Silver Spring, Maryland

AFTER READING THE ARTICLE on wheelchair dancing by Mary Jenkins in the September, 1982, issue of SQUARE DANCING Magazine, I find several points with which I disagree. At present I have two groups of wheelchair dancers who have been active for more than two years each, one in a Maryland home for the aged and the other in a Virginia nursing home. In general these groups meet once a month. In addition I have a group of dancers who put on demonstrations in nursing homes where the patients do not participate.

I use accomplished square dancers to push the wheelchairs whenever feasible. We put on a demonstration tip, then get at least one square of ambulatory patients doing one-night-stand type of dances and wind up with several tips of wheelchair dancing. Not all residents of the homes can be enticed into participating, so this method gives pleasure to those who do not enter in. I select movements that are visually interesting to onlookers, which means we do a lot of stars and nothing as complex as load the boat. The beautiful dresses worn by the ladies and colorful shirts

on the men help to make it a festive affair.

Contra or line dances are fine if the space seems to suggest them. In a reasonably square room, square dances are much more appropriate. Onlookers usually have preferences where they want to sit and this means there are some watching from every side. Doing squares allows everyone to see what is going on.

The music is important. I select music according to the ages of the participants, the onlookers and the volunteers who push the chairs. In one group, the volunteers are teenagers and the participants and onlookers are aged 60 through 90. In this case I use music that includes songs from the 1890's through the 1940's and from the 1970's and 1980's. Some of the participants and onlookers enjoy singing along with the songs they know and the teenagers really come alive and dance when their music is played.

One participant told me that she would have enjoyed the afternoon even if there had been no dancing because of the music. Another said, "It was just like a night on the town." Some of the music I have used is, "Alice Blue Gown," "When the Saints Go Marching In," "When You Wore A Tulip," "I've Got the Music in Me," and "Blaze of Glory."

Finally, I do not call do sa do and have the dancers do something else! The older folks and many of the younger ones have done enough square dancing to know what the call means. I follow the Callerlab definitions exactly. One routine I use for square dances is:

Walk around your corner
See saw your taw
Men star right one time around
and a little bit more
Allemande left your corner
and all promenade

For the wheelchair groups it reads:

Walk all around your corner
Walk left around your own
Beaus in the middle
Go around the inside of the ring
Then walk all around your corner again
All promenade

Same dance, different words, only because there may not be an equal number of male and female dancers and the volunteers may not be dancers and understand who their taws might be.

I am writing a handbook on this style of dancing which will include a list of the Callerlab movements most widely used, choreography for successful dances and some suggestions for music to be used. An appendix will have information useful for recreation leaders who are not square dance callers.

Very Special Dancers

Within the framework of this activity, along with its many plateaus from Basic through Mainstream and possibly into Plus, Advanced and Challenge, are specialized interest groups — the traditionalists who love their contras, quadrilles and long standing squares, the round dance enthusiasts, the cloggers and perhaps a few others. Beyond this, however, is a most remarkable world of square dancing that is unique. This is the field for those who need special considerations including the acquisition of callers and teachers with special skills. In addition to those who dance in wheelchairs, these groups include others who are deaf or blind or mentally handicapped.

We especially salute those who have dedicated themselves to the teaching of square dancing to these people and over the coming months plan to cover the skills and techniques required for this work. We invite those who work with any of the specialized groups to write to us and share their thoughts. To start things off, we have received two requests. One is for information concerning anyone who has developed a good, workable set of "signals" (hand language) for the deaf dancers. Another, from a teacher working with the blind who wonders if anyone knows of raised image diagrams of the basics that the blind could use to visualize some of the patterns. They,and we,would appreciate hearing — *Editor.*

My FEET are killing me

by Jim White, Winder, Georgia

I OFTEN WONDER as I hear again, for the millionth time, "My feet are killing me, why do we do it?" Then the needle drops on the record, the words, "square 'em up" come floating out and all thoughts of pinched toes, sore bunions or calloused heels are forgotten — at least for one more tip.

My first encounter with square dancing and shoe manufacturing were simultaneous. As a college student, I held a part-time job in a shoe manufacturing plant. Several of the employees were square dancers and I was immediately immersed in their friendship and took to square dancing like the proverbial duck to water. Twenty odd years later, I still get that tap in my foot and a shuffle in my step at the sound of a good hoedown. Over the years, I have had the good fortune of combining my love of square dancing with my exposure to shoe manufacturing and I have probably heard "my feet are killing me" much more than the average man. That has prompted me to occasionally express an opinion about *proper shoes* for dancing and most important of all, *proper fit*.

Proper shoes — what exactly do we mean by "proper shoes?" For square dancing, probably more so than for round dancing, we mean a shoe with impact-absorbing qualities. We aren't taught to stand on our toes and suddenly drop our weight on our heels. I was taught to "shuffle, shuffle, shuffle" but excitement gets to us, adds more bounce to our step, and guess what — "my feet are killing me." Thus one of the most important features of dance footwear is impact-absorption. The better quality dance shoes have that built in. It may be latex foam, rubber, crepe or one of many synthetic products that are on the market today. Regardless of the material, it must act as an impact shield, absorbing the shock between your foot and the floor.

Arch support, that critical area under the ankle, tends to flatten out with every step we take is important. As youngsters, with muscles strong, ligaments sound and good firm bones, we see little problem. I am looking at a half century (boy, am I old) of toddling around on the same arches. I need, as most dancers do, a good support. Again, your better quality shoes have an arch support built into the interior of the shoe for extra support. The better supports are made of spring steel. It's cheaper to use wooden arch supports but what you have is less or weaker support.

The outsole (bottom) of the shoes should also allow an easy shuffle to your steps. Many dancers believe that a leather outsole is a must. In reality, a firm composition outsole is better. A firm, smooth composition material will allow a shuffle and because of its strength will add life to the shoes and hence, a savings in cost. Rubber type outsoles, however, such as used on athletic shoes, are a definite no-no.

Regardless of the type, style, quality or price, proper fit is the bottom line. I often find it amusing to hear someone emphatically state, "I always wear an 8 Medium." While it is common practice in shoe manufacturing in the United States to use the U.S. standard sizing scales, materials (especially the cushion interior of shoes) significantly affect size and consequently proper fit. In my case, I find that a 9D, 9-1/2C, or a 10B will all fit properly based upon the ball of the foot filling, but not being pinched, in the forepart of the shoes, with the heel completely back in the heel pocket and the arch support directly under the ankle.

An item which directly affects all of the proper fit factors is heel height. Changes in heel height create a shifting of pressure points for our body weight and hence a tighter toe area, loose heel pocket or vice versa. The lower heeled shoe distributes body weight more evenly. However, the influence of fashion sometimes dictates a higher heel and ad-

Please see **FEET**, *page 83*

What is a Bibliography anyway?

By Bill Litchman, Albuquerque, New Mexico

BIBLIOGRAPHY? To keep from appearing ignorant on such an obscure subject one of the best things to do is to quote from a dictionary or an encyclopedia. In that way, not only do I learn something but I am able to appear to know a great deal myself!

What a strange subject for an article in a square dance magazine. How does a bibliography (whatever that is) help me, a square dancer? Perhaps to get this over with and get on with dancing, I should humor myself and look it up.

Ah, here it is: "Bibliography (from the Greek *biblion*, meaning book) 1. The history or description of books and manuscripts, with notices of the editions, the dates of printing, etc. 2. A list of writings relating to a given subject or author. 3. The systematic historical and technical study of writings, both manuscripts and books." Boy, what a bunch of technical jargon! The best definition for square dancing would be number 2.

"How does that make me a better dancer or have more fun?" you ask. Well, it doesn't do either, directly. However, through the use of bibliographies, writers about square dancing, (those who are inventing dance figures or those who are interested in the history of square dancing) can come up with a better dance, article or history. If we know what mistakes have been made in the past, we might be able to keep from making the same mistakes again. There's no guarantee but there's a possibility.

"If I want to write an article or make up a dance, does it pay to have one of these, what you may call 'em, bibliographies?" you ask. Yes, it certainly does pay to have one of those and here's why. With a bibliography, you have a beginning idea of what other people have thought about your subject or topic. You get a better idea of what other dances have been designed to do, what you want to do or which dances are like the one you have made up. Some people have said, "There's nothing new under the sun." This may, in fact, be true, especially if we can see the record of the previous efforts in the same area.

How To Check Your Ideas

Suppose you are about to write an article on teaching square dancing. There might be many reasons for wanting to do such a thing from being dissatisfied with the way your caller taught you, to wanting to do the teaching yourself. In any case, you may have thought up a really nice way of presenting new square dance material to new dancers. In fact, you may have invented the world's best mousetrap (as far as square dance teaching is concerned) and it would be a shame not to share it with others. How do you know that someone else didn't come up with the same techniques and methods at some earlier time and that it might not already be available to the square dance world in some way or another? One of the best ways to find out is to get a bibliography on the subject of square dance teaching. This would consist of a listing of the publications on that subject which are available in archives, libraries or other collections around the country. From this listing, you might find your ideas already published or you might find that your ideas far surpass anything available either in print or out of print. In either case, it is important to *know* what else is available in your subject area.

This is only one case of the importance of a bibliography. In many other areas of writing, teaching or even plain dancing, a bibliography can be a great starting point to learning about a subject, writing about a subject, or simply

Become involved!

Presents

GAVEL & KEY

The Legacy Questionnaire

LEGACY'S FIRST DANCER SURVEY in 1980 was designed to define dancers' feelings about certain aspects of square dancing. From the many comments and excellent return rate, it became obvious that the dancers really wanted a voice in their activity. In 1981, more than twice as many dancers took time to fill out the revised Legacy questionnaire.

As a part of Legacy's commitment to function as a listening post for the activity, and as a continuing biennial project, Legacy is now releasing its third questionnaire, to help identify changing concerns and possible trends. New questions have been added to this questionnaire and your answers are important.

You are invited to fill out the Legacy questionnaire on the facing page, tear it from the magazine and return it to Dick and Jan Brown no later than April 1, 1983. Or, you may make copies of the questionnaire and distribute them to your club or association members. ——→

being aware of what is known about a subject.

But where does one find a bibliography? There are two major ways of finding a bibliography. The first is to go to a library and look up all the articles and books dealing with your subject. If the library has a good collection of dance materials, then the creation of a bibliography will be a time-consuming but rewarding task. If your library has only a few books on the subject, then your results will not be complete and you will have to go to other libraries to complete your bibliography. The second method is to go to a specialized source of information for help and ask that a bibliography be supplied to you. There may be some cost for this service but the larger the specialized source, the more complete will be the resulting bibliography. The more complete the bibliography, the more valuable it will be to you as you learn about your subject.

The Lloyd Shaw Foundation Archives has a service for creating bibliographies in the general subject area of dance, particularly square, round and contra dancing, and there is good help there for people wishing to write about the subject of square dancing. The creation of a bibliography, particularly on very specialized topics, requires a good knowledge of the field and time, lots of time. On the other hand, such searches are ideal for the utilization of a computer. If the catalog of the collection is broken down in the computer files into subject areas and the contents for each item are available, then, searching the collection for books and even magazine articles on a particular subject can be done very rapidly and very thoroughly.

The Archives of the Lloyd Shaw Foundation stands ready to help you with a bibliographical service and is in the process of gathering the funds necessary to purchase the computer which is required to give the best service in this business of bibliographies. If you think you can help the Foundation or if the Foundation can help you in any of these regards, please do not hesitate to write or call the Archives. We are as close as your telephone or a stamp: Lloyd Shaw Foundation Archives, 1620 Los Alamos, SW, Albuquerque, NM 87104 — Phone: (505) 247-3921.

Legacy Dancer Survey

1. Please write in your home state (or country, if not U.S.A.) _____
2. How many years have you been dancing? _____
3. On the average, how many dances per month do you attend? _____
4. Of those you've known who've dropped out of square dancing, what do you feel were the most significant reasons?
 _____ Felt rushed; inadequate learning time.
 _____ Were bored; not enough variety.
 _____ Felt pressure toward higher dance levels.
 _____ Styling, rough or non-standard moves.
 _____ Social, not accepted by group.
 _____ Club, functions or responsibilities.
 _____ Caller inadequate in some way.
 _____ Other (Please specify _____)
5. Have you ever been a club officer? _____)
6. Have you ever attended a leadership panel or seminar? _____
7. If so, did you find the information: _____ useful; _____ interesting; _____ no help?
8. Which one of these methods of teaching and/or emphasizing etiquette do you think is most effective? _____ caller in class; _____ experienced dancer in class; _____ written material; _____ by example.
9. Please indicate what you like most and least about square dancing, using a + 5 to − 5 scale. Put a + 5 in front of the thing you like most and a − 5 in front of the thing you like least. Rate the others with a number relative to their appeal to you. If an item is of no concern to you, leave the line blank.

_____ Exercise	_____ The challenge	_____ Round dancing
_____ Cost	_____ New acquaintances	_____ The clothes
_____ Learning new things	_____ Pleasure of dancing	_____ Contras
	_____ Club leadership	_____ Mixers
_____ Doing things with friends	_____ Club activities	_____ Getting out

Any additional comments would be welcome. Thank you. Legacy appreciates your help. Return questionnaire to: Dick and Jan Brown, 1812 Pelton Ave., Bellevue, Nebraska 68005.

THE Sets In Order
AMERICAN
SQUARE DANCE
SOCIETY
462 North Robertson Boulevard
Los Angeles, California 90048

Presents
GAVEL & KEY
A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

LOOKING FOR SOME CONSTRUCTIVE PROJECTS? Here are some goals for 1983: Rather than simply dusting off the old list of "things to do" why not, as a dancer, a caller, a club or an association leader, take a supportive role for 1983 in helping to accomplish a number of worthwhile projects. The first step is to be aware of what is going on. There are a number of extremely worthwhile programs underway that are designed to benefit all of square dancing. However, they will only succeed with the shared cooperation of everyone in the activity. Let's take a look at some of them:

WHAT IS THE PRIME CONCERN OF THE GREATEST NUMBER OF SQUARE DANCERS TODAY? A year ago LEGACY, the international leadership communications group for square dancing, became involved in an in-depth poll to determine possible pitfalls. An overwhelming number of questionnaires came back showing that lack of *courtesy* ranked #1 on the list. A great number of those responding added notes saying that this was a prime reason for people being embarrassed out of square dancing. A number indicated politeness and courtesy are not being taught in the classes, are not being emulated sufficiently by club and association members, are not being stressed by callers, by callers' schools, by vacation institutes, etc. There is no earthly reason to conduct a poll unless it points up a need and those in a position do something about it. We need to implement the findings, or we will simply be turning our backs on something of vital importance to the activity's future.

If square dancing is to continue to grow, then each individual must realize the responsibility of being a friendly individual. When circumstances arise that engender cliques or encourage individuals to be unfriendly, then these situations need to be changed. There is no reason in the world for the dancer or caller to embarrass someone else for making a mistake or for doing any one of a number of things. As an association or as a club, ask yourself, What have we done in the last year to encourage greater courtesy among our dancers? Role playing, as a function of association meetings (both callers and dancers), is a good place to start. Do your best to utilize the information to the advantage of your square dance community.

THE CALLERLAB PROGRAM: For years dancers and callers have pleaded for some form of international organization that would effectively provide guidelines for the activity as a whole. Today, these guidelines have been established and, in many cases, have had the time to be proven workable. They can only accomplish the purposes for which they were created with the understanding and cooperation of the dancers and dancer associations are in an excellent position to support these programs.

What We Dance: Today we have a Basic plateau and a Mainstream plateau which have been worked, tested and reworked by more than a thousand members of

Callerlab and other callers throughout the world. To achieve such a program, many have had to sacrifice different programs of their own, realizing that all callers are working together toward a common goal. A program such as this can bring standardization and harmony to the activity. Every association, every club and certainly every caller should be aware of the 68 basics in family groupings that make up Mainstream. Sticking to the definitions in these lists is a giant step in the right direction.

How We Dance: Callerlab members, pooling their knowledge and experience, have come up with styling recommendations that will help to ensure a universal form of square dance styling. Dancer groups can be of great value by encouraging their dancer members to stick to the standardized styling and encourage the caller/leaders in the area to include styling in their workshops along with the importance of moving to the music and utilizing the recommended number of beats for each basic.

Level Identification: Over the years we've had every conceivable form of identifying the plateaus of square dancing. There have been high level, low level, intermediate, fun level, club level, advanced and easy level, to name only a few. What might be low level in one area could conceivably be intermediate in another and what could be termed *fun* level could just about mean anything. Today square dancing has been broken into basic knowledge programs with Basic, Mainstream, Plus, Advanced and Challenge categories clearly defining the terms that make up each level. Once these divisions were clearly identified, callers utilized these lists in planning their programs. Leadership associations and dancer/clubs can take advantage of the work that has been done by adhering to the accepted titles when publicizing a club dance or specifying the programs that would be utilized in different halls at a festival or convention. This is something we have not enjoyed prior to Callerlab. Now that we have it, let's put this form of identification into use.

Training New Dancers: An in-depth study of the programs that make up Basic and Mainstream has pointed up the importance of thorough teaching. While it may be possible for a caller/teacher to teach all 68 Basics that make up Mainstream in fewer lessons, the results of Callerlab's study show that a minimum of 41 (two to two and one-half hour) sessions are required for a new dancer to *learn* and react automatically to the Mainstream program. From experience and the rather shattering realization that all too many newcomers were dropping out before even reaching the club, Callerlab further suggests a year of dancing (once each week) at the Mainstream level *before* moving on to other lists of basics. This is an *insurance program* for the activity. For years, associations and clubs have been encouraging dancers to bring their friends into the activity only to find that sometimes as many as 80% of them dropped out during or soon after class. One year of dancing at Mainstream clearly points out the need for more Mainstream clubs and, when you think about it, these clubs, if they do indeed capture 100% of those who go through the classes, could be the largest groups in any area today. They will represent square dancing's greatest potential and no association should overlook the significance of supporting such an on-going program. It may take a bit of doing and perhaps a little sacrifice in the beginning. Existing clubs, at more advanced levels, may find it advantageous to drop their level a bit and join the new dancers in their Mainstream clubs. With intelligent calling and programming, this concept can bring a bright outlook to the future.

There is so much that the square dance, round dance, callers and leaders groups can do to further the activity. 1983 has just started but it's time now to gird your loins and get out there and support!

Colonel Rhodes

figure caller

By Florence Godfrey, Clementon, New Jersey

IN 1937 my boyfriend introduced me to square dancing as it was done in the hills of Pennsylvania. He played the fiddle and was often the caller for these gatherings of, almost, the entire community. It was a great place to meet people and to flirt with the boys. I was just a beginner at the time, one of the "uninitiated," and do not remember details of the calls, but I do remember "The Colonel." I wrote a bit about him for a college Journalism Class in 1937 and recently came across the article. I hope the following will give you a brief look into dancing at that time and in that location.

". . . and promenade. You know where and I don't care!" The Colonel cleared his throat and stepped outside the old barn to take a short rest before the next square dance.

The Colonel was really Amor Rhodes. His nickname came from the fact that his father was a Colonel in the Civil War. Only a few of his closest friends knew his real name. He lived with his two sisters in their birthplace, an old, unpainted frame house on a Pennsylvania macadam road which went through Richardsville to Brookville, the Jefferson County seat.

As usual, the Colonel was not neatly dressed. From old felt hat to heavy-soled, hightop shoes, he was the picture of the typical farmer. His dark work shirt hung loosely on stooped shoulders. But he had a twinkle in his eyes and between rubs of snuff or "chaws of tobaccy" he had a bright remark to set the wittiest of the younger folks guessing.

Once on his way outside between "sets," I stopped him, hoping to gain some firsthand information.

"Why, I used to call figures all night, every other night," he bragged. "They wouldn't even let me stop to get a drink."

Apparently the unusual thing about this night was that he had an alternate who called every third dance. The Colonel often had to be coaxed to give the man his turn. The calling was obviously hard on his vocal cords and he was taking it easy in his old age. Incidentally, upon query as to his age, he replied that he was "old enough."

Before I got him to say anything coherent, there were requests for him to join the "orchestry" over by the hayloft. There was a banjo picker, a guitar player and a fiddler. With a call for "Two more couples up here," he left me. As the boys started playing "The Lop-Eared Mule," the Colonel started another rousing dance with, "Jump right up and when you come down, swing your honey around and around."

He was spectacular as in all his glory he led the uninitiated, the tipsy and the so-called good dancers through the simple and complicated figures of the square dance. The one "Dive for the oyster, dive for the clam, dive for a sardine and take a whole can," was easy. Everyone knew it and all went smoothly. Then came a new one. In fact it was so old that the young people had never heard of it. Words were drowned out in the ensuing mixup and laughter. One set of dancers under the close

Please see **COLONEL,** *page 84*

While Florence Godfrey danced in 1937, she didn't continue it until 1977 when she joined a beginners class. She now dances about three nights a week. In 1981 she retired as the adult services librarian at Cherry Hill Free Public Library. In addition to square dancing, she spends her time working on a church library and dancing at an Arthur Murray studio. She says her dance activity is "the best way I can think of to waltz into my old age." Her recollections here of the 1930's are a delighful bit of our activity's heritage. — Editor

Have you ever experienced this type of

a NIGHTMARE?

By Howard Marks, London, England

THE FOLLOWING ARE ALL INCIDENTS that I have seen happen — on more than one occasion — in my square dance experience. They present situations that we need to rid ourselves of.

The Arrival

The caller arrives at five minutes to 8:00. The dancers are huddled in the rain outside the door, which is locked. He goes off to find the caretaker and returns, 10 minutes later, with the key. The caller has obviously not had time to change but is still in his working clothes.

The First Tip

After hurriedly setting up his equipment, the caller starts to call. After many gestures and signs from the dancers, he realizes the music is too loud. He resets the equipment. Some gestures later, he realizes that now the music can hardly be heard.

The Second Tip

The caller has a new record. It arrived that morning. He had no time to learn the cue sheet, so he reads it through. By the end of the second figure one half of the floor is stopped. By the end of the fourth figure, the other half of the floor is stopped.

The caller puts on a hoedown. Fred, a novice of three weeks, goes completely wrong. The caller says over the mike, "Fred, how many times have I told you to turn a quarter right. You're ruining it for your square!" Fred feels miserable.

The Third Tip

Three of the committee approach the caller and ask him to workshop a move that appeared in the latest square dance magazine. The caller replies that he feels it would be a bit of a struggle for the group. The Committee remind him that they run the club and they pay the caller. The caller workshops the move. Within five minutes, the floor is in chaos.

The Interval

The caller realizes that in his rush he has forgotten to bring tea, milk, and sugar, however there is a shop open nearby. One of the members goes to make the purchases. He returns and takes them to the kitchen. The door is locked.

The caller spends all of the interval chatting with a young blonde who recently joined the club. One or two of the newer dancers would like to speak to the caller as there are some moves they are not too sure of. But — no chance.

The Second Half

One of the gents has to leave early as he is a shift worker. The caller asks Gladys, who has been coming two weeks, to take his place and dance the man's part. After all, it's only doing everything backwards. Gladys agrees and ends in the same square with Fred. Within minutes the square is a melee of pushing and pulling. Gladys feels miserable. Fred now feels more miserable.

Fred and Gladys, now held together by a common bond, make for a square which has two couples waiting. When they arrive, they are told that the other places are already taken. Confused, they look around and see two couples approaching from a distance. These two couples are greeted with meaningful winks from their colleagues. Fred and Gladys move away and look around the hall. All of the other squares are now filled. They sit down. Gladys feels very miserable; Fred feels very, very miserable.

During a tip, the record player, purchased 30 years ago, finally dies. There is no spare. One of the students, who lives 10 minutes away, volunteers to get his record player. 20 minutes later he is back and all is well. Two minutes later the caller's microphone joins its colleague. The caller bends down and checks the wiring, the plugs and the leads. After 10 minutes he decides it would be best to cut the evening short and call it a day. He turns around and looks up. Too late, the dancers have all gone home.

Where, dear reader, do you fit in this series of catastrophies?

ABOUT THE TRADITIONAL: To many of you who cut your eyeteeth on the form of dancing covered in this section each month, we're sure these dances bring back many fond memories. Quite a few of you have written to tell us there is a resurgence of the traditional in your area while others have told us that you call and teach these dances and that traditional square dancing has always been alive where you live. We enjoy getting these letters and we pass them along to Ed Butenhof. We also appreciate the squares, quadrilles, and grassroots couple dances you sent. Some of these find their way into the column, all are enjoyed. So — let us continue to hear from you — *Editor*.

Traditional Treasury

By Ed Butenhof, Rochester, New York

ONE OF THE MOST POPULAR and satisfying figures in contra dancing is the hey. Unfortunately, there isn't a lot of opportunity to do heys in square dancing. Before giving you a couple of interesting examples of square heys, let's review the hey for four.

In doing this figure from facing couples (one of several starting positions) the ladies start first by passing each other by the right. They then continue by passing the opposite man by the left shoulder. The ladies then loop around that man's spot while the men move forward passing each other in the center by the right shoulder. The key is to pass right in the center and left twice (once heading out and again heading in) on the ends. Everyone keeps moving in the same manner until all are back to place (16 beats). The ladies (and later the men also) are walking exactly the same track they'd walk in doing a ladies chain without, of course, any courtesy turns or contact at all. Enough talk!

Both of the following dances are phrased precisely and need strongly phrased music, such as a reel.

A note from Roger Whynot, Pride's Crossing, MA, refers to our May, 1982, issue in which there were two versions of "Roger's Dance." Now we have the original, written 25 years ago and used by Roger as his signature dance.

ROGER'S DANCE

Formation: From a promenade
Heads wheel around
Right and left thru the couple you meet
Same ladies chain
Pass thru the same two, on you go
Do sa do the one you meet
Those four circle left, full around
Swing the opposite lady
Allemande left corner
Promenade the one you swung

With each swing promenade to the man's home.

HEY SQUARE

By Al Brozek, Oxford , Connecticut

— — — —, **Heads promenade halfway**
— — — —, — — **Heads right and left thru**
— — — —, **Head ladies lead, hey for four**
— — — —, — — — —
— — — —, **With corner balance and swing**

Four count balance and 12 count swing

— — — —, — — — —
— — — —, — — **Keep her, promenade**
— — — —, — — — —
— — — —, **Heads promenade halfway**

Twice for heads and twice for sides with breaks as desired.

The second dance is a bit of a challenge for those who think all traditional dances are easy. Experienced traditional dancers love it. The author, Eric Rounds, is an excellent fiddler as well as a traditional caller. He and his wife,

Marcia (who plays recorders), are the core of their own contra dance band. We are fortunate in Rochester to have good live music for our dances.

GRAND HEY SQUARE
by Eric Rounds, Rochester, New York

— — — —, — — **Everybody forward and back**
— — — —, — — **Do it again**
— — — —, — — **Head ladies chain**
— — — —, — — **Head ladies chain right**
— — — —, — — **Four ladies chain**
— — — —, — — **Chain back**
— — — —, **Everybody grand hey**

As Eric describes the grand hey, it relates to the hey for four in the same way that grand chain relates to two ladies chain. Those coming into the center (all four ladies or men) star right halfway instead of just passing by the right. They then pass the outside person by the left and loop around while those moving in star right halfway. Again it finishes when all are back to place and again it can be done in the same time (16 counts) as the hey for four.

— — — —, — — — —
— — — —, — — **Promenade**
— — — —, — — — —
— — — —, **Everybody forward and back**

Twice for head ladies and twice for the sides with whatever breaks are desired.

ADVANCED DANCING

by Bill Davis, Sunnyvale, California

GIMMICKS, GOTCHAS AND CLEVER choreography. These ideas constitute an interesting subject because the difference between them is very subjective. We might hear from one person describing a dance that the caller used a lot of gimmicks; from another, the same dance might be described as having consisted of a series of gotchas; while some might say of the dance that the caller was really clever — kept us guessing all night. To the extent that each comment represents a possible scenario, it is clear that differences are in the eye of the beholder. The thread that seems to connect all these interpretations is surprise. As it turns out, the surprise aspect may be one of the things that allows us to distinguish between gimmicks, gotchas and clever choreo.

If something is new to a dancer, it will probably result in surprise. What then differentiates types of surprises? In our view, the single most important thing is the flow of the choreography. If it flows well, it is probably not a gimmick. It might be a gotcha the first time the dancer sees it but if good flow is there the routine has merit that goes beyond its surprise value.

For a better understanding, let's look at the kinds of surprise techniques. First, the caller may use cue words that tend to cause the dancer to expect something different than he intends to use. Second, a caller may use a call in a way that exploits a definition technicality that may not be well known to the dancer. In the first category are such things as "head couples right and left thru; side couples right and left thru; all four couples right and left grand." Or, "walk all around the great big ring." These tend to be used successfully mostly with new, unsophisticated dancers. In the right environment they are effective and fun. They epitomize the idea of something that can be done very infrequently, even with new dancers, and still be effective.

Of more interest (because of much wider potential of variety) is the surprise that exploits a technical aspect of the call definition. Here the question of gotcha, gimmick or clever is more difficult and subjective. Let's look at a few of these. From an eight chain thru setup with all facing original partners, the call is "swing your partner." Of course, by definition partners are side by side — not face to face. All those who swing the person in front are clearly in error. This use is certainly clever — it is also clearly a gotcha. In fact it has little value other than as a gotcha. It is probably not strictly a gimmick. It does not have good flow; hence it is not something that once learned would be incorporated into a caller's routine in the way that swing thru, boys run is used. The use of the call swing thru from a left-hand wave could be classed as a gotcha the first time

it is used. Whether or not it is, depends on how the caller uses it. If his intent is to use it as a gotcha, he will undoubtedly succeed. If, on the other hand, he wishes to build on the idea for subsequent use, he can approach it in a way that takes into account the experience of the dancer on the floor. If the dancer should, by virtue of experience, know that swing thru is a right hand first move, then there is some merit in using it without a specific immediately prior teach — recognizing that it will probably be a gotcha for some dancers. If it is then followed up with an additional teach if necessary, it can serve as an effective teaching tool. Subsequent use after calls such as Dixie style to a wave will clearly take the call out of the gimmick or gotcha category. The merit of using it the first time in what is likely to be a gotcha mode is that the dancer might achieve better retention. Thus, we see that in some cases what might at first be a gotcha, with proper use becomes the basis of good flow choreography.

There are several calls on the Advanced list that are used as gotchas by some callers. The group of slip, slide, swing and slither, as well as pass in, pass out in juxtaposition with quarter in and quarter out, are the most well known examples. More often, however, these calls are used as gimmicks. Indication that they fit in this category is the fact that dancers often parrot the caller's commands while doing them. However, many callers use these calls with good flow and to good choreo purpose. So we have a case of the categorization-of-use being a matter of interpretation by the dancer. In just about any case, if a caller uses a call or series consistently, it certainly cannot be classed as a gotcha and probably not as a gimmick because, of course, the element of surprise no longer exists.

What to conclude? Surprise is an important and desirable element in square dancing. How it is used and how it is received is very subjective. Surprise getouts that the dancer walks right into without realizing what is happening seem to be always desirable and appropriate. Surprise choreography that hinges on a technical characteristic of the definition must be treated with great care. It can be gotcha, gimmick, or support good flowing, even clever choreography. Surprise choreography that does not flow is certainly gimmick or gotcha. Gimmicks and gotcha are very fragile. Both can be quickly overdone. Perhaps the only supportable case for the use of gotchas is a somewhat heavy-handed teaching ploy. Gimmicks, on the other hand, can be fun when used in moderation. Surprise is the spice of square dancing. The problem is that all dancers don't have the same taste. Some want no salt; others salt but no pepper; others crave both salt and pepper. All tend to go where the spice is right.

MOSTLY MODULAR

by Cal Campbell, Ft. Collins, Colorado

WHENEVER CALLERLAB RECOMMENDS an experimental movement, I like to work the Setup, Zero and Getout modules. This gives me the opportunity to study what the experimental movement does to the square and to explore the various possibilities where the movement can be used. Some experimental movements can be easily worked into any category of module. Some experimental movements are limited in their uses. The most recent selection is a good example.

I like to use Mainstream basics from standard positions along with an experimental movement in a module. This gives the dancer the best opportunity to successfully dance the figure. I also like to keep the length of the module fairly short. This way, it is easy for me to memorize the module and the dancers are never very far from a possible left allemande. Thus far I have had only limited success work-

ing a divide to a column.

Divide to a Column

The body flow out of a divide to a column is moving forward and the center people have just completed a three quarter turn. Using things like single hinge, partner trade or curlique after a divide to a column seems like a little too much turning. Single file circulate is a natural because it moves the dancers forward and breaks away from the previous turning action. This just about covers the possibilities on the Mainstream list except for men or ladies run. Scootback works well from this setup, but this is really a triple scoot from the Plus list. Keeping all of this in mind, the next task was to look at ways of setting up either a zero box or a zero line. Here are four ideas.

ZS-ZB

Heads right and left thru
Four ladies chain three quarters
Sides pass the ocean
Divide to a column
Single file circulate
Men run

Side ladies chain
Heads pass the ocean
Divide to a column
Single file circulate
Men run
Right and left thru
Ladies chain

ZS-ZL

Four ladies chain
Heads pass the ocean
Divide to a column
Single file circulate
Men run
Reverse flutterwheel
Sweep one quarter

Sides flutterwheel
Head ladies chain
Sides pass the ocean
Divide to a column
Single file circulate
Single hinge
Right and left thru

The movement didn't seem to work well in zeros in combination with Mainstream basics. Anything I tried seemed to come out to about nine or more movements to zero out. Here are a couple, just in case you want to use them anyway.

ZL-ZL

Right and left thru
Pass the ocean
Girls circulate
Pass to the center
Touch to a wave
Divide to a column
Single file circulate
Men run
Slide thru

Right and left thru
Slide thru
Pass to the center
Touch to a wave
Divide to a column
Single file circulate
two places
Men run
Trade by
Slide thru

Getouts from a zero line or a zero box seemed to work quite well. Here are four examples. If you don't like touch, substitute step to a wave or do sa do to a wave.

ZB-AL

Ocean wave
Girls circulate
Pass to the center
Touch to a wave
Divide to a column
Men run
Left allemande

Pass to the center
Touch to a wave
Divide to a column
Single file circulate
Men run
Pass thru
Left allemande

ZL-AL

Pass thru
Wheel and deal
Swing thru double
Divide to a column
Single file circulate
Single hinge
Girls trade
Pass thru
Left allemande

Pass thru
Wheel and deal
Swing thru double
Divide to a column
Men run
Reverse flutterwheel
Left allemande

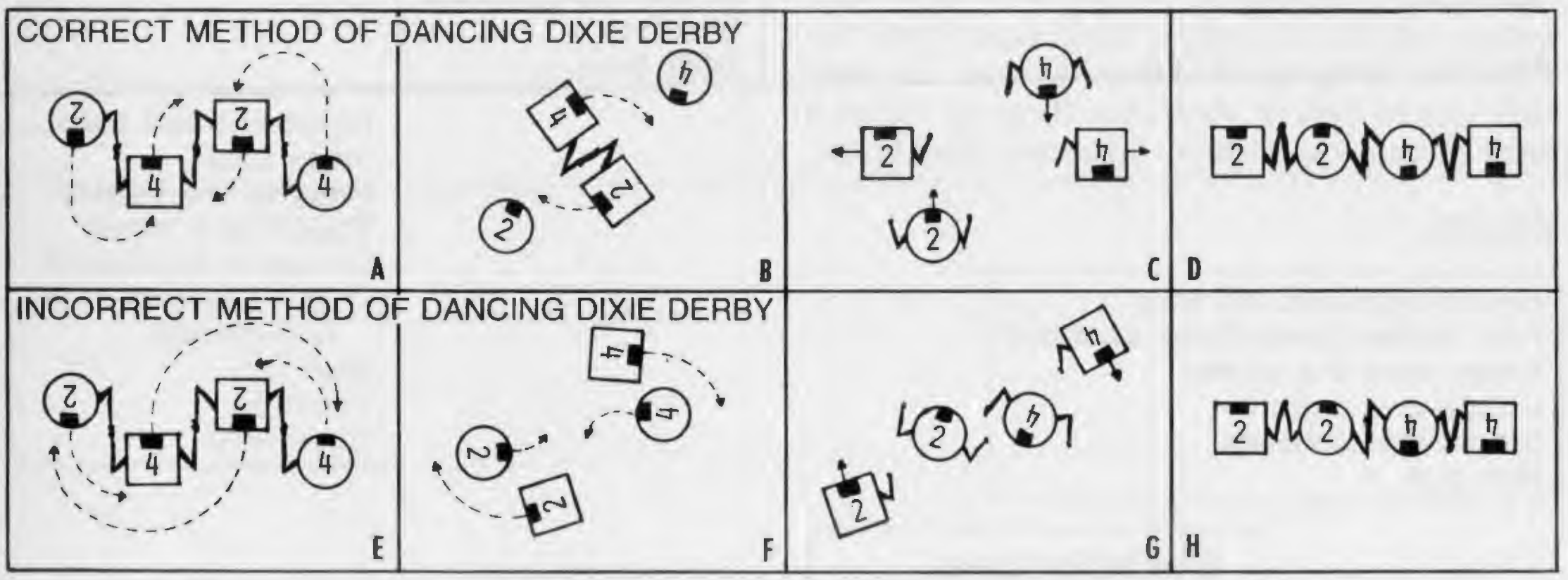
TAKE A GOOD LOOK



JOE BARBARA

a feature for dancers

IT'S IMPORTANT TO STAY WITH THE CORRECT DEFINITIONS



JOE: When Barbara and I started square dancing and after we had finished class, we stuck pretty close to our own club and caller and it wasn't until we'd been dancing for almost a year that we ventured out to dance with other dancers and to other callers. What an eye-opener that was!

BARBARA: That was a number of years ago and at that time there was no universally accepted list of basics broken into plateaus as there is today. Often the interpretations of doing the various basics varied from one group of dancers to another. This sometimes led to minor misunderstandings.

JOE: We remember, in particular, when Dixie Derby came out. We learned it one way while dancers in another club were taught to dance it differently.

BARBARA: The correct method, according to the Callerlab definition, starts with two facing couples doing a Dixie style to a (left hand) ocean wave (A) and, without stopping, the wave ends (girls in this example) fold (B) as the centers (boys) trade and spread apart (C). Those who folded step forward and squeeze in between those who traded. The move ends in a two-faced line (D).

JOE: What we ran into was the unexpected and incorrect interpretation where you lead from a Dixie style into the left handed wave (E) and the men in the centers of the wave cross run (F), moving *outside* and behind the girls and pass right shoulders (G), instead of left shoulders as in the correct version. The basic ends in two-faced lines (H) just as it should, only the means of reaching this point was done incorrectly.

BARBARA: We only use the example of Dixie Derby as one of a number of basics that we sometimes find being danced incorrectly. One common problem is with the basic, recycle. When we learned this in the first place, we were told to take hands as we were moving out of an ocean wave into facing couples. Since being shown the correct way (not taking hands) we've come across a number of dance situations where holding hands might have caused a problem.

The Dancers Walkthru

AN OFFICER INSTALLATION CEREMONY

By Mary Moorehouse, Aiea, Hawaii

CREATIVITY, GOOD TASTE, appreciation, arousing new officers to their greatest effort and a lasting impression are the results produced by a well-planned installation ceremony. Too often we forget these qualities and get caught in a rut using the same ceremony over and over.

Three years ago I was asked to be an installing officer for a square dance club my husband called for. As his taw, I felt it would be fun to do something different. Over the period that has followed, I have been asked to do more and more ceremonies and I researched various themes and items that could be used. All it takes is a little imagination.

Before getting into the words for the actual ceremony there are a few pointers you must know regarding installations.

1. Always begin your ceremony by acknowledging the work of the outgoing officers. When you acknowledge past officers, they are called forward in the order of the president first and then continuing to the lowest office.

2. Don't get overzealous on the trimmings because too much can detract from the ceremony.

3. Make sure you check with the club to see if they have any money set aside for the ceremony, and if they do, stay within their amount.

4. When installing incoming officers, you start with the lowest office and install the president last.

5. Include a portion in the ceremony where the club members may reaffirm their loyalty to the club and the new officers. This isn't too difficult. You can use applause, a simple "I do," or even pass out birthday candles prior to the start of the ceremony and have members light them when you indicate. This is an impressive, visible sign of support that can add a bright glow to a new term of office.

An Hawaiian Theme

With these pointers, let's look at an installation ceremony I used with shells and flowers. While this might be identified with the Hawaiian Islands, with a little imagination you could adapt it to your own area. The following script is read (or recited) by the installing officer.

"Will the retiring officers please stand. Your club members recognize that you have worked hard and faithfully and they would like to say "mahalo" (thank you). — applause

"Will the new officers please step forward and stand to my left in the order you are called: treasurer, secretary, vice-president, president.

"I will now install these officers with a shell and flower ceremony.

"_____ you have been elected treasurer by your fellow club members. For the treasurer, I have a heart cockle shell, completely joined together with a space in between the two halves. This symbolizes a purse in which money will be kept and guarded carefully.

"The white lei I am presenting to you represents purity, clean, concise accuracy, simplicity, truthfulness and honesty — which are traits of a treasurer. Your duties will include handling the monies to keep the club operating smoothly, keeping all bills paid and dues collected.

The WALKTHRU

"Do you promise to fulfill your duties as treasurer? _____ (response)

"Please stand to my right."

"_____ you have been elected secretary by your fellow club members. Here is a mushroom coral, which is made up of a combination of separate individuals living together but having separate lives, significant of the secretarial duties of coordinating and recording all the different activities of the club.

"I would like to present you with a red lei. In the islands, red represents courage, valor, vitality, liveliness, color, interest, alertness and vigilance — everything associated with a secretary's job. You will handle all correspondence, mail out notices and handle publicity for the club.

"Do you promise to fulfill your duties? _____ (response)

"Please stand to my right."

"_____ you have been elected to the office of vice-president. Here is a brown dot shell. It is made up of many dots of all shapes, much like your club's members. Each dot or each member has something to offer. It is your job to develop it in each of your members.

"The green lei I am presenting to you represents growth, strength of all things growing, freshness, creativeness, vibrancy development, challenge and everlasting. I hope your year will be an easy one backing up the president. Your duties will be to assist whenever needed in whatever capacity.

"Do you promise to fulfill your duties? _____ (response)

"Please step to my right."

"To the president, _____, who shapes the destiny of the club, a large cowry shell is yours. You, as a leader, must remain impartial, understanding, firm but gentle in guiding your board in attaining the goals and desires of the membership. Your job is far from easy. The responsibility of keeping harmony and enthusiasm in the club lies with you. You will be expected to attend all dances, if possible, and introduce guests and callers who are present. You will remain at all times the leader.

"At this time I would like to present you with a purple lei. In Hawaii, purple orchids represent leadership, love, nobility of purpose and administration.

"_____, do you promise to fulfill your duties? _____ (response)

"Please stand to my right."

"I now declare the new officers of the _____ square dance club duly installed. Now that you have accepted these offices, your responsibilities for the next term have just started. You, as a board, can accomplish many things, but remember the most is to be gained through teamwork.

"Now, to the club. These are the officers of your choice. They have pledged to you their time and talents. But they are only the leaders. They need strong followers to support them. Do you, the members of the _____ square dance club promise to give them this support? Then pledge your support and loyalty by your applause.

"Thank you for asking me to be your installing officer. It has been an honor and a privilege. Now, you may congratulate your new officers."

Watch next month for additional ideas on what to use for an installation ceremony.

A LITTLE TRIVIA

from Dick Bayer, Fenton, Michigan

A farmer came to town and asked the owner of a restaurant if he could use a million frog legs. The shocked restaurant owner asked where he could get so many frogs. "I've got a pond at home just full of them," said the farmer. "They drive me crazy night and day."

After an agreement was made for several hundred frogs, the farmer returned home. A week later he came back with two scrawny frogs and a rather foolish look on his face. "I guess I was wrong," he said. "There were just two frogs in my pond, but they sure were making a lot of noise!"

The next time you hear what seems to be a lot of noise about how bad your club affairs are, just remember: It may not be any more than a couple of chronic complainers who have nothing more to do than grouch and croak!

LEADERSHIP IN SQUARE DANCING

THE PAST.....

LEGACY

THE FUTURE...

THIS MONTH we continue our coverage of various square dance organizations as compiled by Dave Senko, Education Director of the East Texas Square & Round Dance Association. This time his report is on Legacy.

What Is Legacy?

A number of years ago, several individuals agreed that instead of going their separate ways, all of the different elements of the square dance activity could be brought together. If they would communicate among themselves while focusing attention on the needs of the activity as well as on the promotion, protection and perpetuation of square dancing, tremendous strides would be made, not only in attracting new people into the activity, but in retaining a far greater percentage of those already involved. The Legacy idea was conceived by three editor/publishers of nationally known magazines: Charlie Baldwin of "The New England Caller," Stan Burdick of "American Squaredance," and Bob Osgood of "Square Dancing." In 1973 Legacy became a reality.

Legacy is a leadership-communication resource center attempting to establish a public trust for the continued development of American square dancing. It is a nonprofit, international assembly of trustees representing all facts of square dancing. It operates without bylaws and is not incorporated. It functions simply under a policies' statement and makes a concerted effort to avoid dictating policy to the internal affairs of related component groups.

The groups represented by Legacy trustees include:

Square dancers
Square dance organizations
Caller organizations (local)
Callerlab
Round dance teachers organizations
National Square Dance Convention Executive Committee
Square dance publications
Square dance record companies
Square dance suppliers
American Square Dance Society (and others)

BADGE OF THE MONTH



TAJO TWIRLERS

GUADALAJARA MEXICO

MARIA HOUSTON

South of the border at the San Jose del Tajo Trailer Park, near Guadalajara, Mexico, is a winter resort trailer park. Here you will find a square dance program including a beginners class and workshops in Mainstream to Plus II. Caller, Sam Houston, awards badges to any individuals who complete the course of either the Extended Basics or Plus II.

Tajo, in Spanish, means cleft in the mountain. San Jose del Tajo is located at the base of a mountain near such a cleft. The Tajo Twirlers' badge features a dancing couple dressed in Spanish attire.

The WALKTHRU

Lloyd Shaw Foundation (and others)
Special groups and special projects

Legacy trustees meet every two years to exchange ideas and formulate proposals and guidelines for the welfare of the overall square dance activity. They are interested in the past, the present and the future of the activity and are dedicated to making our dance activity better and more enjoyable.

Legacy has accomplished much since its beginning. Among its achievements it has:

Initiated the formation of the National Association of Square and Round Dance Suppliers (NASRDS)

Initiated an organization of round dance teachers known as Roundalab

Encouraged the establishment of ongoing Mini-Legacies, whereby clubs and associations gather to exchange leadership ideas

Developed and made available a Leadership Manual ($6.50 each)

Conducted nationwide dancer surveys and made the results available:

Sample Resolutions

Here are two samples of resolutions that have emerged from Legacy meetings:

Resolved: Callers and leaders should educate by example and instruct that appropriate square dance apparel should be worn at public and open dances at all times. National and area publications should be alerted to the importance of publicizing this stand. All leaders and publications should educate the square dance world that, for the best interests of the activity, dancers should refrain from partaking of alcoholic beverages before or during square dance events.

Resolved: That to stimulate enthusiasm for leadership within the dance activity, we recommend the establishment at the local, regional, national and international levels of leadership training programs, seminars and/or clinics to be an integral part of the dance program.

Among its many projects are coordinating Square Dance Week which is held each September starting with the third Monday and continuing through the following Sunday, and the Listening Posts (or trouble line) which is designed to quickly disseminate information of any activities that might be damaging to square dancing.

To become a Legacy trustee, a person must be nominated by an existing trustee. The nominee must be a member of one of the component groups of Legacy and must have been dancing for at least five years or have been in a leadership capacity in square dancing or a component group for at least three years. In addition, affiliate membership is available.

Additional information about Legacy may be obtained by writing the Executive Secretaries, Don and Vera Chestnut, 2149 Dahlk Circle, Verona, Wisconsin 53593.

EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

BACK FLIP: From any formation with leaders and trailers and a center: The leaders turn back (away) in place and box/split circulate. Trailers flip (phantom run) to adjacent spot.

Frm a static square: **Heads lead right . . . veer left . . . girls trade . . . crossfire . . . all eight circulate . . . Backflip . . . right and left grand**

ROLLER COAST: From any formation that allows a circulate after a quarter right turn (as in lines facing out): All quarter right, all circulate and all quarter right.

From a static square: **Heads lead right . . . circle four . . . break to a line . . . pass thru . . . Roller Coast . . . load the boat . . . allemande left.**

The Added Dimension

ROUNDANCER MODULE

Round dancing in the square dance program continues to be a much discussed subject. Should each activity stand alone or should they meld as one for the total experience? What do you think? Here are two opinions from active round dance leaders who would appear to unhesitatingly support togetherness.

Wayne and Barbara Blackford, *Jacksonville, FL, believe rounds with squares is a happy balance.*

SQUARE AND ROUND DANCING have always been and should always be part of the same family — each being an integral part of the incomparable activity we have. Normally, square dancing came first followed by round dancing at a later date and this should mean that an already most enjoyable activity was enhanced by a new dimension.

Square dancing supplies the fun and satisfaction of a spontaneous *group* effort while rounds supply the fun and satisfaction of a developed *team* effort. Together, they provide a balance that not only makes an evening of dancing thoroughly enjoyable but over the years provides a sustaining interest that causes many of us to accept dancing as our way of life. Each of us has individual desires and preferences, but we learn to tolerate the preferences of others. This same idea of tolerance must be evident in our dance activity if it is to flourish and prosper. We have all seen clubs divided into factions where the prime expenditure of energy has been wasted. It stands to reason that a dance club offering the most in program variety in an atmosphere of harmonious group effort and enthusiasm, will draw from a much wider source than will a club catering to specific tastes only. We believe that a caller should make students aware of the related round dance activity. The use of mixers, line dances, etc., will go a long way in teaching that dancing is "movement of the body to the cadence of music." In doing so he conveys his own feelings and sets the pattern of what their attitude will be. On the other side of the coin, avid round dance leaders and dancers should, by word and example, encourage one and all to participate in both activities while encouraging others to try round dancing. In the many years we have remained active in both round and square dancing we have noticed that when attention is isolated (squares, rounds, clogging, advanced,contra, levels) it is only a matter of time until new statistics are added to an ever growing list of dropouts. We believe round dancing improves square dancing, provides a balance of group fun and personal satisfaction, decreases the number of dropouts, presents greater variety, improves self image and draws a dancing couple closer together. There is an old saying — "A couple who dance well together, live well together." (Reprint from the Grapevine, NEFSDA Newsletter)

Phyllis and Charlie Plimpton, *Sarasota, FL, compare squares and rounds to a fine recipe.*

THOSE OF US WHO TEACH and cue round dances should remember that at a square dance, rounds are the frosting on the cake, not the cake itself. The majority like a reasonable amount of frosting. Those who like the cake so well they don't want to mess with frosting probably go on to the advanced areas of square dancing while those with a well developed sweet tooth will advance into the round dance clubs. Those who like nuts and candied fruit in or on their cake can find them in the occasional line dances, mixers or contras. This, to me,

sounds like a dandy recipe. Our concern should be that we don't ruin the cake with too many or too complicated extras.

Round dancing seems to be having the same kind of growing pains that square dancing was experiencing during the past decade — that is, the proliferation of new and more difficult material that is in danger of changing it from a welcome part of our program to something that takes far more to master than the average square dancer is willing, or able, to put into a recreational activity. Hopefully, Roundalab is heading in the right direction, just as Callerlab did, in establishing plateaus which delineate just what round dance steps and positions belong in the square dance picture and which properly belong in round dance club activity. This way the avid round dancer will avoid the continual frustration of trying to advance the level of round dancing available at a square dance, knowing the desired level can be found at a round dance club.

CLASSIC LIST (Roundalab 1982-83)

Easy: Dancing Shadows, Tips of My Fingers, Walk Right Back, Mexicali Rose, Tango Mannita, Hot Lips, Frenchy Brown, Street Fair, Little White Moon, Take One Step.

Intermediate: Answer Me, Birth of the Blues, Folsom Prison Blues, Feelin', Green Door, A Continental Goodnight, Roses for Elizabeth, Dream Awhile, Spaghetti Rag, My Love, Moon Over, Hold Me, Maria, In the Arms of Love, Patricia.

Advanced: Elaine, Riviere de Lune, Let's Dance, Fascination Waltz, Autumn Leaves, Maria Elena, The Singing Piano Waltz, Melody Waltz, Twelfth Street Rag, Waltz Tramonte.

PAGING FEATURED ROUND DANCERS



Bud and Wilda Schmidt,
Sioux Falls, South Dakota

OUR MOST REWARDING PART of over 20 years of teaching and cueing is the friendship of the lovely people we have met from all over. These are the words of Bud and Wilda as they look back on their travels throughout the USA and abroad, and they would seem to echo the sentiments of so many leaders who have given of themselves unstintingly and in so doing earned the friendship they value so highly.

It all started for the Schmidts in 1954 when they took square dance lessons as a result of the urging of a co-worker and about a month later also started round dancing. It is not surprising that rounds became their first love when one considers that Bud and Wilda met at a ballroom dance. The year was 1937 and although the routines may have been different, the sense of enjoyment was the same, so it was with ease that the Schmidts moved into the round dance area of the activity and soon embarked on a busy teaching schedule.

Wilda and Bud are charter members of Roundalab and also the Prairie Conclave of Lincoln, Nebraska. They have been featured at surrounding state conventions and on the staff of Beryl Main's Lighted Lantern in Colorado, Autumn Fling in Iowa, Sioux Empire Hoedown in South Dakota and Marina Inn Weekend in Nebraska. Locally, they have a round dance club that meets each Monday night; they cue for several square dance clubs and have at least one beginner's class each year. Bud still finds time to be active in several service clubs and Wilda enjoys her church work. Participating as a couple, however, is more often the most natural way of things. It's only two years since they retired from the insurance business where Bud ran an agency and Wilda admits to being "his girl Friday." But on reviewing their round dance schedule it would seem that the lady has long been promoted to "his girl Monday through Saturday" and together, the Schmidts enjoy every moment of it.

The CALLERS Notebook

WHAT DO YOU KNOW ABOUT THE BASICS YOU TEACH?

How does one learn to be a caller? How does one improve calling? By working at it! This is a continuing challenge. They say that for every two-hour dance called and for every two and a half hour class conducted, the caller must spend at least an equal amount of time in planning not only the upcoming program, but working on the timing, and going back over notes to determine any special needs of the specific group that will dance to the calling. In the context of preparation, the caller/teacher must be constantly on the lookout for methods of self-improvement and self-education.

TO ANY CALLER intent on widening his or her sphere of knowledge and ability, and to any caller/teacher dedicated to the training of newcomers, a prerequisite and ongoing requirement is complete awareness of the caller's tools. We are not referring to the hardware — PA system, microphone, speakers etc., but to the basics which are, indeed, also tools of the caller's trade.

Each movement, regardless of how simple or how complex it may be, has a starting position or formation and an ending position or formation. You will discover these in your definitions of the basics and as you plan your teaching or work out new choreography using the basics, you will be constantly thinking in terms of what the movement will accomplish.

Those who screen material contributed to the Workshop section of this magazine are continually confronted with choreography that misinterprets the basics, assuming the dancers will be in certain positions when in actuality the calls used will not set them up as required. This signifies that callers, as technicians, need some manner of personal review as a means of sharpening their own knowledge of what is accomplished by the basics.

Not long ago we received a questionnaire designed to analyze a basic. It's a pretty good test of a caller's knowledge and applied to each of the basics could provide an excellent self-evaluation. Using the framework of the analysis sheet that starts on the next page — take any basic you use in your calling and, without referring to the definition, see how much you really know about it. If you'd like to test yourself with each of the basics that make up Mainstream, simply photocopy a number of the analysis sheets — one for each basic — and start in. You may surprise yourself with your knowledge (or lack of it). Once you've finished with each movement, check what you have written with the definition, styling and timing notes in your Basic/Mainstream Handbook. This process will prove to be especially helpful if you are teaching a class of new dancers. Their future involvement in square dancing will be directly influenced by how well you instruct them.

ANALYZING A BASIC

The following analysis sheet is adapted from a form sent in by the North Williamette Callers and Cuers Association. It may be used as a record on each basic or as an IQ test of your personal knowledge of the basics — Editor.

Name of Basic: Number:

Callerlab definition: Basic program: ☐
Mainstream: ☐

Starting formation:

Timing: number of beats to complete (from a standing start): _____ beats.
(in motion): _____ beats.

Must any dancers be facing? No ☐ Yes ☐ (If yes, how many?) _____
From what setups or positions?

If a free hand is needed — which ones? Man (left) ☐ Lady (left) ☐
(right) ☐ (right) ☐

Good preceeding calls (considering body flow):

What formation(s) will dancers be in when movement is completed?

Will any dancers be facing? No ☐ Yes ☐ (If yes, how many?) _____
From what setups or positions?

Following basic, which hands will be free?
None ☐ Man's: left ☐ right ☐ Lady's: left ☐ right ☐

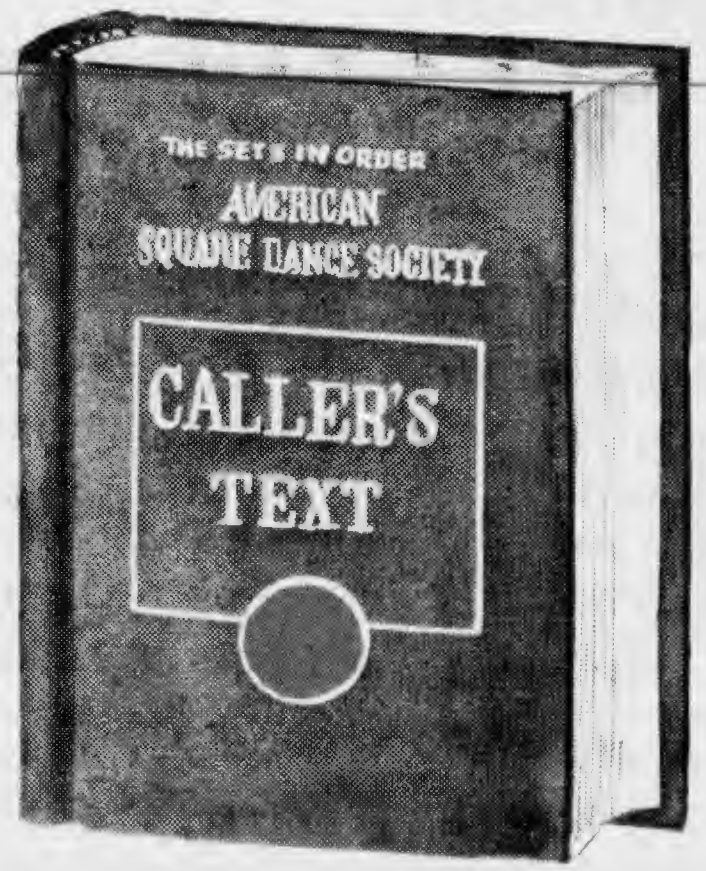
What body flow will be set up by the call?
Couple: clockwise ☐ counterclockwise ☐
Lady: clockwise ☐ counterclockwise ☐
Man: clockwise ☐ counterclockwise ☐

Teaching techniques:

As it originally appeared, the analysis sheet was on a single 8½" × 11" piece of paper. You might try typing out the same questions on a single sheet, then, using three-hole white notebook paper, run a supply on a copy machine and insert these pages into your CTM (Caller/Teacher Manual) or any handy three-ring binder. Taking a few basics at a time, complete the information and as you add new Quarterly Selections or basics from different plateaus to your workbook, simply fill out a new sheet to cover that specific movement.

A caller's education is never complete. Each time he or she calls or teaches a class something is learned. It may be important information on choreography or perhaps something trivial but helpful. Either way, a caller needs to establish an on-going training program. A system such as this will bring the caller closer to the tools of the trade and is likely to produce a better technician.

What Lies Ahead?



WITH THE COMPLETION of the new Caller/Teacher Manual (copies are planned for mailing this month), we now turn our attention to the long-awaited Caller's Textbook. Like the CTM, this project represents a gigantic undertaking. Over the past dozen years, as a regular monthly feature in this magazine, more than 140 articles written by some 60 caller/leaders, have appeared. Virtually every topic important to the caller seems to have been covered and yet we continue to come up with different subjects that need to be included.

Working with us in the wrap-up stages of this book, which is to be a companion piece to the CTM, will be Bill Peters, San Jose, California. Bill's expertise in calling and teaching is universally recognized and his knowledge of editing has been well established. In addition to his monthly caller's note service, his books include Sight Calling Made Easy, The Mighty Module and Modules Galore, as well as a Guidebook Series on both patter presentation and singing calls.

You've heard us promise the Textbook in the past — now it appears that the time is right for us to put it into final shape. One thing that we are aware of as we check over the material earmarked for inclusion — things *have* changed and *are* changing both in the field of calling and square dancing in general. To make the Textbook fit the contemporary scene we need to take these many changes into consideration and update many of the chapters. At any rate, we wanted you to know what was happening. We'll keep you informed of our progress.



Thirty-second *National Square Dance Convention®*

Louisville, Kentucky June 23, 24, & 25 1983

P. O. Box 1983 Fairdale, KY 40118

ATTENTION: ROUND DANCERS

By Lou Younkin

IF YOU'RE A ROUND DANCER, and here we're talking about your pastime not your shape, Louisville is indeed the place to be in '83. There are round dancing programs galore planned for the 32nd National. Three rooms have been set aside in East Hall, one of them for high intermediate dancing — but it won't be very high since the whole convention will be on one floor, but you know what we mean.

There will be a Showcase of Rounds each day from 10:00 AM to 11:15 PM. These are workshops in which popular instructors from around the country demonstrate the dances they're going to teach. And speaking of workshops, there'll be 20 to 30 a day, sometimes two of them going on simultaneously, so you'll have your choice of which one to attend.

There will also be round dancing between tips in Freedom Hall and Broadbent Arena. Dancing each day will be nonstop from 9:00 AM to 11:00 PM. Make that 1:00 AM if you're still able to drag yourself to an after party.

For Shoppers

If shopping's your bag (pun intended), there'll be 240 exhibitors' booths for you to pick and choose from, plus 16 dressing rooms. There will be booths for clothing, publications, records, badges, etc., plus one for a man who makes hand-carved square dance belt buckles out of stone. The booths will be open from 9:00 AM to 11:00 PM each of the three days and wide aisles will make it easy to get around.

A Stitch in Time Can Save Money

When you first began square dancing, one of the lures was that it was inexpensive. Lessons cost only about $3.00 a couple per session, and to attend a dance was about in the same range. "Not bad," you probably said. Then your wife went out to buy some square dance clothes, "Wow," you probably said.

Well, there's another way. If you're at all handy with a needle and thread, you can save some big bucks by sewing your own clothes. Oh, we're all in favor of splurging now and then, but for the most part you can save some by doing it yourself. And so (a drum roll, please), there'll be an entire suite devoted to Sew and Save in the East Wing. You'll be able to pick up helpful hints and there will be drawings in which four square dance dresses will be given away. One of the features will be a presentation by the A. Baer Company of Louisville, a leading fabric and trim store.

The Sew and Save hours will be 9:00 AM to 4:00 PM. "What we want to do is give people some ideas, an easy way to do things," say Helen and Charles Murrell, who head up the Committee. And when it comes to saving money, that's more than a so-so item; it's a sew-sew item!

Dancer's Education Department Seeks Help

How to recruit new dancers will be a panel show at the Convention. The idea is to bring together ideas to get recruits to lessons. If you have suggestions, send them to Gary and Cathy Young, 8406 Laverne Dr., Fern Creek, KY 40291. They will compile all the ideas, type them into a manuscript, publish the results and make them available to clubs.

This is one of the main differences between a festival and a convention — the Education Department made up of panels, clinics, semi-

Please see **CONVENTION,** *page 88*

LADIES ON THE SQUARE



A Badge Holder

BETTE VANDERBIE, writing in *The Roundup*, official publication of the Square Dance Federation of Minnesota, shares this idea for a badge holder.

It is the custom in Northern California, where we started dancing, for clubs to give away small badges of their club logo to visiting dancers who came to dance for the first time or from a long distance. We have accumulated quite a few of these along with fun badges and felt they should be displayed somewhere. A wall hanging badge holder seemed like the best solution.

I made a 14″ × 20″ holder, using needlepoint and designed a pattern of square dancers in the center. Any pattern could be used, interlocking squares, a square and/or round dance symbol or perhaps your initials. The same idea could be accomplished by those who enjoy doing cross-stitching.

With felt backing, these holders are heavy enough to hold many badges. I used black yarn on white mono canvas but any color you might choose would work well.

Materials Needed

15″ ×20″ white mono canvas, any gauge. (I used 12 to the inch yarn and needle.)
2 yards ½″ braid or trim (color of yarn)
16″ × 3/8″ dowel
14″ × 18″ felt (color of yarn)

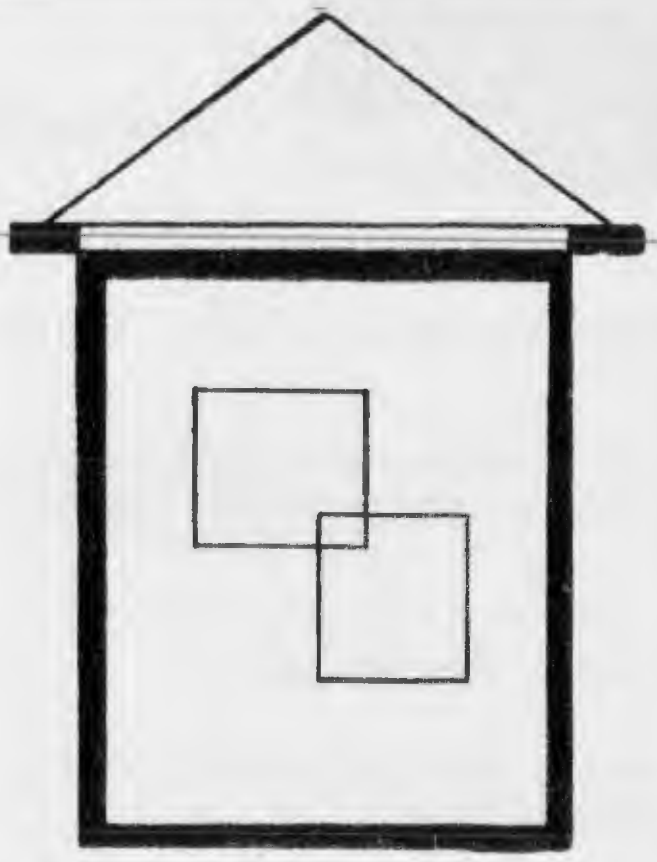
Directions

(1) Needlepoint the design of your choice in the center making sure no ends of yarn are visible. Leave rest of the canvas blank, as felt backing will show through.

(2) Turn under ½″ on 3 sides leaving top alone. Baste down.

(3) Fold top under 1½″. Stitch across ½″ down from top, leaving ends open for dowel.

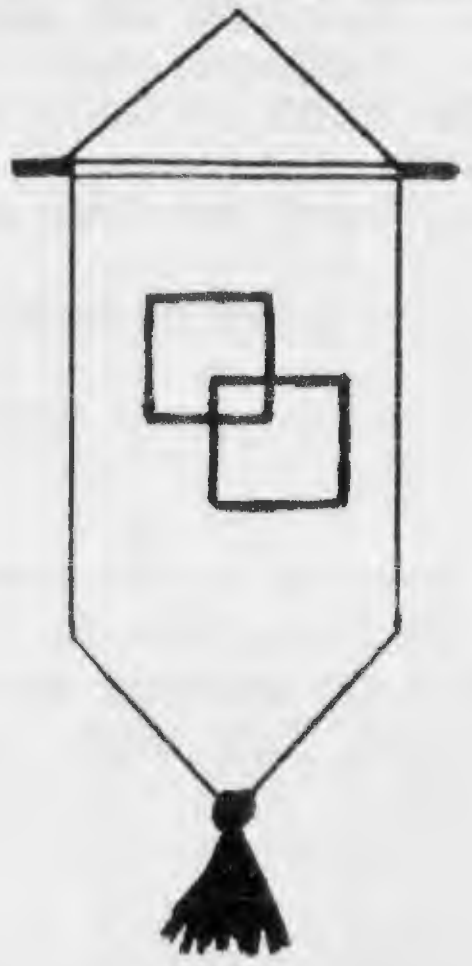
(4) Hand or machine stitch braid along 3 sides and just below stitching on top.



(5) Stitch felt on back by hand or machine along edges (below top casing).

(6) Slide dowel through casing and tie 3 strands of yarn on each side and tie together at top for hanging.

For those who do not needlepoint or cross-stitch, try making a badge holder out of burlap or heavy canvas. Dimensions can be of your choice. Turn under all edges and make a casing on top for the dowel. Make a tassel of yarn for the bottom. Tie at the top with yarn. Be sure you back with felt for stiffness.



CONTRA CORNER

Style Lab



Glen and Flo

GREEN RIVER

by Glen Nickerson, Kent, Washington

Take — one nicely phrased singing call tune, titled "Green River" (SIO F-114),

Add — the fact that a Green River flows near Kent, Washington,

Mix — with a desire to have a contra dance with a local flavor,

Stir well — with an enthusiastic group of contra dancers (The Contrails of Seattle, WA), and

Season to taste — with fun and friendliness and the result is

THE GREEN RIVER CONTRA
By Glen Nickerson, Kent, Washington
(duple improper — 1, 3, 5 etc. couples active and crossed over)
(Intro) , **With the one below do sa do**
— — — —, (Those four) **circle left**
— — — —, **Now veer left and promenade**
— — — —, **California twirl — —**
Promenade back — —, — — Turn the weathervane
— — — —, **Bend the line and the ladies chain**
— — — —, — **Slow square thru**
— — — —, — — — —
— — — —, — — — — (begin again)

THAT, IN ESSENCE, is the story behind the dance. The dance was developed with the intent that it be enjoyed by contemporary square dancers, but retain enough contra dance flavor to avoid being just a glossary collection of square dance calls. The weathervane figure provided that flavoring. The chosen music has a slight pause just prior to the last 16 beats which made it "natural" to use a closing 16 beat figure — a slow square thru from facing lines resulted in all dancers ending the sequence facing the new one below to begin again. It is difficult to recollect just how the dance developed from there — it just "happened".

A circle left followed by a veer left to a promenade seemed to have good body flow. The California twirl was used in lieu of a wheel around as all dancers could continue moving forward while reversing direction and it was a call all square dancers know from the first few lessons. As the actives promenade as a couple and the inactives also promenade as a couple, it was necessary to return the ladies to the correct side of the set prior to the start of the next sequence — what else but a ladies chain? The chain following the weathervane made for a nice progression, the square thru fit the allotted portion of the music, and the final choice of movements seemed to flow well.

The dance was first tried on 24 February 1980 with The Contrails dance club, and was introduced to other dancers at the 29th National Square Dance Convention (Memphis, June, 1980) and at the Lloyd Shaw Foundation Dance Week in Steamboat Springs, Colorado (July, 1980). Since then it has spread to other areas as contra dance leaders add it to their repertoire.

This dance has a couple of unusual characteristics: Where most duple improper dances have the actives "doing something" with the inactives below, this dance keeps the actives and the inactives together as couples for most of the dance. The promenade-twirl-promenade back sequence requires a total of 16 beats of music. To time the dance properly the twirl should be on the last two beats of one musical phrase and the first two beats of the







next phrase — this is not strict phrasing but other dances have set the precedent for this type of action. Otherwise the dancers will need to adjust their timing to be ready for the weathervane. (Such timing adjustment is normal — for example, down the set and turn alone as well as back and cast off each take 8 beats. Since the back and cast off involves more travel distance, the dancers adjust by taking small steps going down the set and larger steps coming back.)

Callers, try this dance with your square dancers — they will soon adjust the timing and the men will remember with whom they are to do the weathervane (remember they do not have their partners in the other line to rely on for a reference point coming back). With practice, the dancers can do the California twirl in 4 beats, although there may be a tendency to twirl in as few as 2 beats. Although the dance was written to fit the "Green River" music, *any good 32 measure music can be, and has been, used.*

It is a pleasure and an honor to have this dance featured in the illustrated section of this magazine. I hope many groups will try it. May it add to your dancing enjoyment!

☆ ☆ ☆

Our thanks to Glen Nickerson for a dandy dance and an interesting story behind its origin. This is an excellent introductory dance for those new to the contra scene. If you'll check the words of the call (cues), we'll start at the beginning and go through the dance together.

If you were the caller looking out at your













line of dancers, they would appear as you see them here. Those at the bottom of the picture would be nearest you, while those at the top are furthest away. In the very beginning, the men would have formed on in a line at the right side of the picture, with the ladies on the left side, opposite their partners. A Duple Improper simply means that every other couple (1, 3, 5, etc.) is active and crossed over (1).

To start, dancers are told to face the one below. Because the call goes to the actives, (those who crossed over), they would turn their backs on you, the caller, and face *down*, while the inactives, (those who did not cross over), would face *up* so that with the men facing left and the ladies facing right, everyone is facing a corner (2) with whom they do sa do (3).

With that same couple, they join hands and in 8 steps circle to the left (4) one time exactly. Having finished the circle, the dancers veer left (5) so that all the actives are facing down on one side and the inactives up on the other. Promenading in this direction 6 steps (6) they do a California twirl (7) to reverse their facing direction (8) and return until they are adjacent to that couple with whom they were working. At this point, the men take left forearms (9) and, moving counterclockwise (10), they turn the weathervane (two-face line) completely around, bend the line (11) and the two ladies chain (12).

Following the courtesy turn (13) they face the same pair and start a slow square thru (14). The traffic pattern for a slow square thru is the same as for a standard garden variety square













thru. The footwork allows for a little additional timing as the dancers pull by in two steps and turn in a cha cha cha for a total of 4 counts (15). Continuing, they pull by with the left, turn a quarter, pull by with the right (16), turn a quarter, give left hands (17) and pull by to face the next couple below (corner) for a do sa do (18) to start the pattern once again.

Before we finish, we'd like to call your attention to the couple at the far end (they appear at the top of your pictures). You'll notice they had no one with whom to dance so they remained inactive, facing across the set for a brief period of time while the others went through the pattern. In frame 6, as couples moved in two opposing directions, our lone couple joined in the action, returning back to face each other (9) as the others prepared to turn the weathervane. At frame 14 as they started a slow square thru which would mark their progression, this couple starts to exchange places (16) and are facing up the lines as the square thru ends (17), ready to move into the action (18).

At the same time original couple 2 has now moved to the head of the hall and because they have run out of dancers, they simply face each other (18) and "stand one out" until the caller tells them to "cross at the head," at which time they exchange places and become "active."

This is a good contra for trying your wings and we hope the use of photographs illustrates the action clearly.

(Editor's Note: We are continually appreciative of the help of Bruce and Mary Johnson and their dancers who dance for these pictures.)







ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Louisiana

The first annual Cultural Awareness Week was held last September. Sponsored by the Alexandria-Pineville Chamber of Commerce to further the public's interest in cultural and artistic activities of the area, many organizations set up booths in the local mall. The Loco-Motion Square Dance Club manned a booth the entire week. Members and students, attired in square dance clothes, had a scrapbook available and showed video movies of square dancing. The booth was tastefully decorated with a wrap-around bulletin board showing square dancers, callers, exhibitions, etc. There was also a history of square dancing and several covers from SQUARE DANCING Magazine depicting various aspects of the activity. One evening a demonstration of dancing was presented. As a result of a little time and effort, many names were collected of those interested in taking square dance lessons. — *Paul and Sharon Terrell*

Colorado

The Waggin' Wheelers Square Dance Club held its 25th Anniversary Dance December 3rd at the Carriage Stop (which was built in 1958 for square dancers) in Colorado Springs.



A bulletin board, scrapbook, video movie and actual dance demonstrations were part of the publicity of the Loco-Motions, Louisiana.

The Waggin' Wheelers have an active membership of over 150 dancers, including charter members Harold and Ila Palmer who have called for the club since 1961.

Nebraska

Eighty persons attended a Mini-Legacy held last November in Lincoln at the Neb-



Lou Maddock, Zeb Bean and Ila and Harold Palmer at the Waggin' Wheelers Anniversary Dance, Colorado.



A special interest session at the Nebraska Prairie Conclave (above) and dinner before the dance (right).



raska Center for Continuing Education. The events included four special interest group sessions on Effective Newsletter, Caller-Club Relations, Current Trends in Square Dancing and After Parties; four buzz sessions on Leadership, Ethics, Styling and Communications. The keynote speaker was Stan Burdick who also called a dance on Saturday evening. This was the fourth Prairie Conclave presented for square dance leaders. — *Ken Clinefelter*

Hawaii

Rainbeaus and Belles Square Dance Club sponsors its 5th Annual St. Patrick's Dance, March 5th, on the Big Island of Hawaii at Kileaua Military Camp Recreation Center from 10:00 AM until 5:00 PM. Featured caller will be Harold Bausch; round dance workshop and cues will be by Buddy Weaver. Reservations for lunch and/or dinner must be made in advance. A Trail-In dance will be held March 4th at the "Y" in Hilo. On Sunday, March 6th, Harold will conduct a callers clinic. For more information write Dayna Newcomer, PO Box 4354, Hilo or telephone (808) 966-9508. Come dance with us on the Orchid Island!

— *Ruth Cox*

Mississippi

The 7th Annual Queen City Square & Round Dance Festival will be held April 22-23 at the Frank Cochran Center, Meridian. The Festival is sponsored by the Shootin' Stars and the Meridian Parks & Recreation Department. Bill Volner will handle the squares on Friday night and will team up with Joe Porritt on Saturday night. Joe will also conduct a workshop on Saturday afternoon. JoAnne and Richard Lawson will be featured cuers. For additional information telephone Rick and Margaret Richardson in Chunky at 655-8329.

Massachusetts

On November 14th, the Massachusetts Square and Round Dance Center, Chicopee, held a dance saluting the resolution making square dancing the National Folk Dance of the United States of America. The Center is the home of several square and round dance clubs as well as workshops and beginner classes. Special dances, such as the salute of our "official" dance, are planned at various times

— *Country Music Record*

Connecticut

The 16th Connecticut Square & Round Dance Festival will be held in Bloomfield on Sunday, March 20th, from 2:00 until 9:30 PM. There will be 10 halls, 40 callers and 20 cuers with dancing from the Basic to the Challenge level and also rounds. The Festival will be highlighted by a Celebrity Hour with a grand march and progressive squares. There will be exhibitors' booths, refreshments and free busing between halls. The Festival is co-

ROUND THE WORLD of SQUARE DANCING

sponsored by the Connecticut Callers Association, Association of Round Dance Teachers, Association of Square Dance Clubs and Calendar Association. Advance information is available from Russ Moorhouse, PO Box 437, East Windsor 06088.

Georgia

Thunderbird Records is starting an annual Thunderbird Romp on the third weekend in March. The Thunderbird Records' staff will be the featured cuers and callers, rotating from one year to the next. The 1983 kickoff will be March 18-19 at the Mathis City Auditorium, Valdosta. We hope to see you there. — *Bob and Vivian Bennett*

Florida

When Walt Disney World opened its newest attraction EPCOT (Experimental Prototype Community of Tomorrow) last October, each of the 18 pavilions of Future World and World Showcase had its own special dedication. The American Adventure Pavilion's activities included square dancing. Danny Robinson, caller, stepped into the courtyard and announced, "Come on square dancers; let's dance." It was a breathtaking sight for the invited VIP guests, as 200 square dancers gaily dressed in red, white and blue danced for 20 minutes. The arrangements for this spectacular were made by caller Betty Lee Adams, and her daughter, Susan Elaine Packer. These two gals have a terrific group of volunteers, from one square to 40, who are ready to dance where and when needed.

Ontario

On Saturday, March 19, Canal Barge II will sail once again between 8:00 and 10:30 PM at the Smith Falls and District Collegiate Institute in Smith Falls. Mike Turner and Ralph O'Hara will share the calling at the New Dancer and Mainstream/Quarterly Selection levels. Last year's similar event, which celebrated the 150th Anniversary of the construction of the Rideau Canal, was very successful and a night of fun. We are looking forward to another special event this year. — *R.V.A. Roe*

British Columbia

The10th Annual Spring Fling, sponsored jointly by the Okanagan Square Dance Association and the Caller/Teacher Association, will be held March 11-13 in the Mount Boucherie Complex, Kelowna. A Howdy Dance will be held Friday evening with a panel of callers. Featured caller for Saturday will be Thor Sigrudson. Sunday morning will offer a "cowboy breakfast" and lots more dancing with guest callers. — *Vella Gokey*

California

The Starlite Shufflers of Sacramento celebrated their 25th Anniversary on October 30th. Club members appearing in new club outfits of peacock blue and silver enjoyed dancing to the calling of Bob Van Antwerp and

Part of the 200 dancers who participated at the opening of EPCOT (Experimental Prototype Community of Tomorrow) Disney World, Florida. All wore red, white or blue in honor of their country.





A portion of the Starlite Shufflers at their 25th Anniversary Dance, who enjoyed the calling of Bob Van Antwerp and club caller and cuers, Marion and Ivan Hasbrouck.

the cueing of Ivan Hasbrouck, their club caller. Ivan and Marion Hasbrouck have been with the club for 22 years and watched its growth from a small group to a current membership of 104 couples.

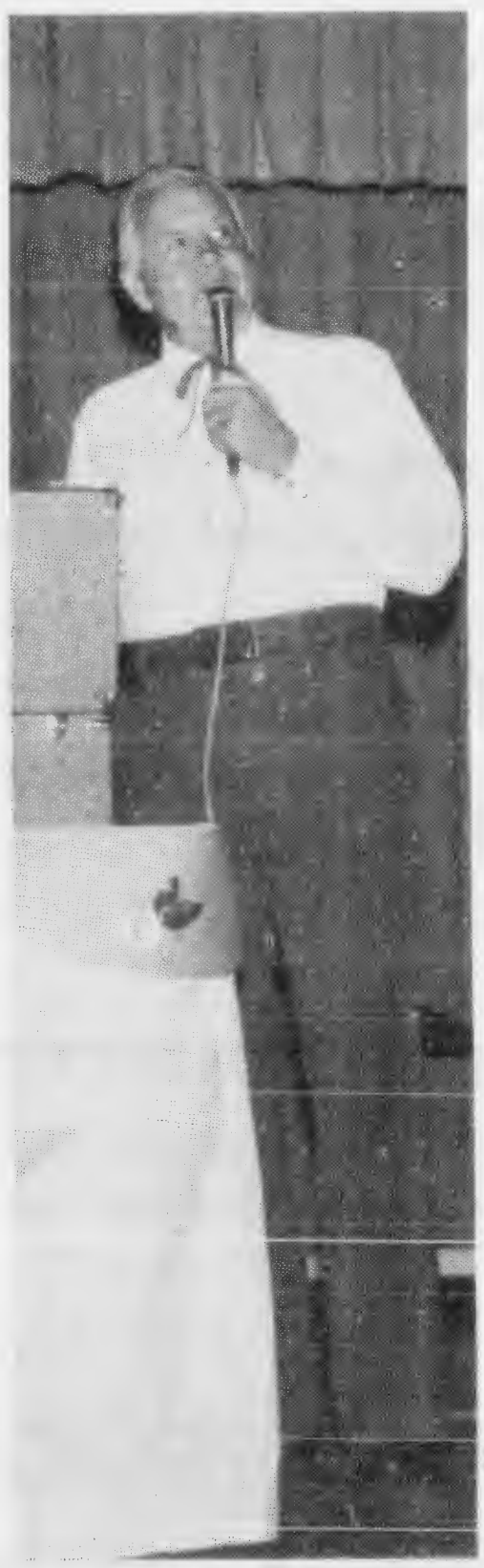
— *George and Kathleen Geiger*

Germany

The Folk Dance of America should certainly become the International Folk Dance. Our own Heidelberg Hoedowners, known as a German-American club, recently hosted 50 Australians from The Whitehorse Square Dance Club of Melbourne. It was obvious we were all dancing the same Callerlab movements. Throughout the evening little kangaroos kept appearing on Hoedowner lapels. These golden pins will serve as permanent memories of the folks "from Down Under" who sing Waltzing Matilda as smoothly as they dance. Isn't it wonderful to have the American Folk Dance bring folks together from oceans apart! — *Carol Jackson*

Maryland

In November, the Touch of Class Round Dance Club, Edgewood, held what is believed to be the first round dance club banner dance in the Baltimore area. Bill and Rosella Bosley cued for the dance. The rules will generally follow the rules of square dance club banner dances. It is hoped this kind of inter-club participation will be beneficial to round dancing. — *Philip Hudson*





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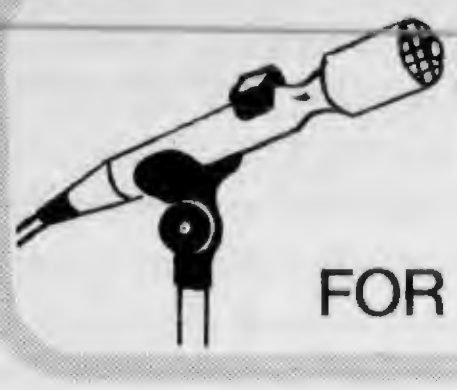
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WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



February, 1983

WORKING WITH TURN BACKS

by Bill Peters, San Jose, California

THE CURRENT CALLERLAB MAINSTREAM definitions list describes two separate kinds of turn back actions: U Turn Back (13a) and Backtrack (13b). While there are some technical differences between the two (I won't list them here — you could easily look them up if you need to), they both serve to achieve the same choreographic result; that is, they effect a complete 180° turn around for the active dancers. Since such actions can sometimes seem very abrupt and may, therefore, impair the dance-like flow or smoothness of a particular pattern or routine, many callers will tend to use such commands very sparingly.

It must also be noted, on the other hand, that turn back actions can sometimes be very useful. Because they radically change the facing direction of the active dancers, turn backs are used by many callers as an effective means of quickly changing the dancers' formation. Note, for example, that if from normal "zero" right-hand columns (that is, a zero line plus touch one quarter) you call "girls turn back" you quickly achieve a normal/zero (girl on the boy's right side) 8 chain thru formation. Or, if, from the same columns, you call "boys turn back" you convert immediately to a zero trade by formation. Similarly from a zero 8 chain thru formation, the command "girls turn back" produces zero right-facing columns, and the call "boys turn back" produces left-facing columns. From parallel right-hand ocean waves, the call "ends turn back" produces left-facing two faced lines, and from parallel left-hand ocean waves, the call "ends turn back" produces right-facing two faced lines. And so it goes.

When they are used with judgment and discretion, such rapid formation conversions can sometimes inspire an effective and stimulating choreographic effect, but again, be careful of the flow. Too many abrupt back actions will surely serve to disturb the flow or smoothness of the dance and they can easily produce a sensation that seems less like a dance and more like a tough session with a close order drill sergeant.

One and three touch one quarter
Walk and dodge . . . star thru
Right and left thru . . . rollaway a half sashay
Touch one quarter . . . eight circulate
Girls turn back . . . touch one quarter
Walk and dodge . . . boys fold
Girls turn back . . . swing thru
Girls turn thru . . . boys courtesy turn your girl
Slide thru . . . pass thru . . . trade by
Star thru . . . touch one quarter
Boys turn back . . . trade by
Right and left grand

One and three star thru
All double pass thru
Leaders turn back . . . swing thru
Ends turn back . . . couples circulate
Bend the line . . . pass thru . . . wheel and deal
Zoom . . . double pass thru
Leaders turn back . . . swing thru
Recycle . . . allemande left

One and three lead right . . . circle four
Head gents break . . . line up four
Right and left thru
Dixie style to an ocean wave
Left swing thru
Boys turn back . . . couples circulate
Ferris wheel . . . double pass thru
Girls turn back
Eight circulate two places . . . girls run
Centers pass thru . . . spin chain thru
Boys circulate double
Spin chain thru again
Girls circulate one place . . . turn back
Couples circulate . . . bend the line
Pass thru
Wheel and deal . . . zoom
Centers square thru three quarters
Allemande left

One and three square thru
Right and left thru . . . dive thru
All double pass thru
All U turn back . . . centers swing thru
Recycle . . . all double pass thru
All U turn back . . . centers pass thru
Swing thru . . . boys run . . . curlique
Boys shake left hands . . . pull by
Right and left grand

One and three right and left thru
Pass the ocean . . . recycle . . . pass thru
Swing thru . . . boys trade . . . girls turn back
Couples circulate . . . tag the line right
Ferris wheel
Centers right and left thru . . . pass thru
Swing thru . . . boys trade . . . girls turn back
All promenade (with partner, all in sequence)

One and three cross trail thru . . . separate
Go round one . . . line up four
Right and left thru
Dixie style to an ocean wave . . . boys trade
Girls turn back . . . couples circulate
Boys cross run . . . girls trade
Couples circulate . . . bend the line
Pass the ocean . . . girls trade
Boys turn back
Couples circulate . . . wheel and deal
All pass thru . . . all turn back
Allemande left

One and three right and left thru
Cross trail thru . . . separate
Go round one . . . line up four
Star thru . . . pass thru
Outsides turn back . . . all double pass thru
Lead couple zoom . . . next couple turn back
Allemande left

THE DIFFERENCE BETWEEN BOX CIRCULATE AND SPLIT CIRCULATE

When four dancers (only) are arranged in parallel mini-waves, the foursome may be directed to do a box circulate. This action, however, as we all know, leads a very interesting double life, because when all eight of the dancers are arranged in two such foursomes adjacent to each other — as they are in parallel ocean waves or in side by side columns — the same action (within each individual foursome) is then called a *split* circulate, and our dancers need to thoroughly understand the difference.

It's generally a good idea to teach beginners a box circulate pattern first, using only four dancers. When this concept is understood, set up waves and later still columns, and describe a split circulate action by asking the dancers to "see" an imaginary wall that serves to "split" the square in half. Next, point out that a split circulate is really two separate box circulates, one on each side of the imaginary wall. The following routines are designed to serve as box circulate/split circulate drills:

One and three touch one quarter
Box circulate . . . boys run
Double pass thru
Leaders trade . . . swing thru . . . boys run
Ferris wheel . . . zoom
Centers touch one quarter
Same four box circulate . . . boys run
Allemande left

One and three touch one quarter
Box circulate . . . boys run
Centers pass thru . . . touch one quarter
Split circulate . . . boys run
Cross trail thru . . . allemande left

Side ladies chain
All four couples rollaway half sashay
One and three touch one quarter
Box circulate . . . boys run . . . swing thru
Boys run . . . slide thru . . . touch one quarter
Split circulate double . . . scoot back
Boys run . . . touch one quarter
All eight (column) **circulate**
Centers only box circulate
Boys run . . . centers pass thru
Allemande left

The preceding routines are more or less standard and are generally quite easy to do. The reason they are easy is because the split circulate commands are only called after a touch one quarter and while the resulting formation after a split circulate will be parallel ocean waves, the wave centers do not generally take hands (across the imaginary wall) and the two box circulate foursomes are thus allowed to remain fairly separate and distinct. When comparable foursomes are similarly established in parallel waves but the wave centers *do* take hands — as they usually do after a pass the ocean — the dancers may sometimes

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp **Workshop Editor**
Joy Cramlet **Round Dances**

have difficulty in quickly recognizing the particular box circulate foursome they are in and, in such cases, it is sometimes a good idea for a caller to precede a command to split circulate with some kind of "help-out" phrase, such as "in your own four — split circulate." Note the following routines:

One and three lead right
Circle to a line of four . . . pass the ocean
In your own four split circulate . . . boys run
Pass the ocean . . . swing thru
In your own four split circulate
Partner trade . . . slide thru . . . pass thru
Allemande left

One and three square thru
Sides rollaway half sashay . . . swing thru
In your own four split circulate
Centers trade . . . swing thru
In your own four split circulate
Boys run . . . right and left thru
Dixie style to an ocean wave
Girls circulate twice . . . boys trade . . . twice
Allemande left

The following may be used as an effective theme-connected get-out whenever a caller calls a split circulate theme tip:
From a zero line (1P2P/ZL)
Pass thru . . . wheel and deal
Centers pass thru
Touch one quarter (check waves)
Swing thru . . . split circulate
Right and left grand

It is, of course, also possible to call split circulate using a left-hand pattern in which the direction of the circulate action is counterclockwise (rather than the standard clockwise moving right-hand pattern). These versions aren't called very often and it will undoubtedly be necessary to again provide a lot of help to the dancers by pointing out the location of the imaginary wall and by preceding the command to split circulate with "in your own four."

One and three lead right
Circle to a line of four
Right and left thru
Dixie style to an ocean wave . . . left swing thru
In your own four split circulate
Centers trade . . . centers run . . . bend the line
Pass thru . . . tag the line — right
Bend the line . . . right and left thru

Dixie style to an ocean wave
Four boys box circulate
All eight split circulate . . . centers trade
Four girls run *left* . . . pass thru
Wheel and deal . . . centers pass thru
Allemande left

When calling split circulate from columns, the dancers need to understand that in that formation the adjacent foursomes are not adjacent in a side by side arrangement, but rather they are side by side in a one on top of the other fashion:

One and three lead right
Circulate to a line of four . . . touch one quarter
All eight (column) **circulate**
In your own four split circulate
Center four box circulate
All eight (in your own four) split circulate
All eight (column) **circulate . . . boys run**
Boys only zoom . . . centers pass thru
Allemande left

One and three square thru . . . swing thru
Boys run . . . tag the line — in
Touch one quarter
Four boys box circulate
All eight (column) **circulate**
Center four only box circulate
All eight (in your own four) split circulate
Four girls turn back . . . swing thru
Turn thru . . . allemande left

And here's a get out featuring a split circulate called from columns:

From a zero line (1P2P/ZL)
Pass thru . . . wheel and deal
Centers pass thru . . . star thru
Touch one quarter
In your own four split circulate
Four boys turn back
Right and left grand

The circulate foursomes in the next two routines are not arranged in mini-waves (as they are in all the preceding dances) and they are, therefore, probably going to be a bit more difficult for the average dancer to recognize. It will undoubtedly be necessary for a caller before using these routines to remind the dancers that when they follow a circulate pattern to the next position in their circulate path, it is necessary for them to take not only the next dancer's position, but the next dancer's

facing directions as well. The routines below are a good test of how well a dancer really understands both the rules for circulate — and the concept of split circulate.

One and three touch one quarter
Same four box circulate
All four girls face one quarter right
(all are now looking at someone's shoulder)
In your own four split circulate
(still looking at the same shoulder)
All four girls face one quarter right
Star thru . . . pass thru . . . allemande left

Four ladies chain three quarters
All rollaway half sashay
Head couples touch one quarter
Same four box circulate
All four boys face one quarter right
(all are now looking at someone's shoulder)
In your own four split circulate
(still looking at the same shoulder)
All four girls face one quarter right
All swing thru . . . scoot back . . . girls trade
Recycle . . . slide thru . . . touch one quarter
Four girls face one quarter right
(all are now looking at someone's shoulder)
In your own four split circulate
(still looking at the same shoulder)
Four boys face one quarter right
All pass thru . . . right and left grand

SINGING CALLS

OH WHAT A BEAUTIFUL LOVE SONG

By Elmer Sheffield, Tallahassee, Florida

Record: EPS #113, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING
Four ladies chain go three quarters
Rollaway and circle to the left
You gave to me such a sweet melody
Left allemande and weave the ring
You are the reason I'm singing
Swing and promenade her home
Oh what a beautiful love song
Oh what a beautiful love
FIGURE:
Heads promenade go halfway
Lead to the right circle to a line
Pass thru tag the line all face in
Touch a quarter then boys run right
Square thru three quarters round
Left allemande walk by one
Swing the next promenade
Oh what a beautiful love song
Oh what a beautiful love
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BEAUTIFUL LADY

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2182, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING
Circle left
Beautiful lady standing so boldly
What are you thinking about
Left allemande the corner do sa do partner
Left allemande then weave the ring
Beautiful lady beautiful lady do sa do
Promenade you see
Just let me hold you like I have told you
And let what will be will be
FIGURE:
Head two couples promenade halfway around
Down the middle right and left thru
Flutterwheel now sweep a quarter more
Pass thru do a right and left thru
Why don't you swing thru two times
Go moving down the line those boys
Run to the right and promenade
Just let me hold you like I have told you
And let what will be will be
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

FIVE FOOT TWO

By Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake

Record: Chaparral #3503, Flip Instrumental with the above four

OPENER, MIDDLE BREAK, ENDING
Four ladies chain you know
Turn the girl and don't be slow
Chain those ladies right back home again
Hey join up all those hands circle left
Left allemande gonna weave the ring
Now if you run into a five foot two
Covered with pearls do sa do once around
Promenade there with that girl
Could she love could she woo
Could she could she could she coo
Has anybody seen my gal
FIGURE:
Head two couples promenade halfway
Down the middle do a right and left thru
Rollaway with a half sashay
Zip up to the middle and back away
Star thru and do sa do come on
Square thru three hands trade by and then
Swing that corner girl promenade again
Oh could she love could she woo
Could she could she could she coo
Has anybody seen my gal
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHO CAN I COUNT ON
By Frank Lane, Estes Park, Colorado
Record: Dance Ranch #671, Flip Instrumental with Frank Lane
OPENER, MIDDLE BREAK, ENDING
Circle left
Who can I count on if I can't count on you
Never counted on you making me blue
Walk around your corner see saw your own
Men star by right to your corner go
Left allemande that corner girl
Then weave around that ring in and out
Swing and whirl and promenade I sing
They say you're running around with
Somebody new
Who can I count on if I can't count on you
FIGURE:
Heads square thru four hands
Around the ring you know
Around the corner lady
Do a little do sa do swing thru girls fold
Then peel the top move right up do a
Right and left thru put her back there pop
Flutterwheel one time around
Sweep one quarter more
Swing and whirl corner
Now promenade the floor they say
You're running around with somebody new
Who can I count on if I can't count on you
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

THE PARTY'S OVER — Chaparral C606
Choreographers: John and Wanda Winter
Comment: Easy relaxing two-step. Music is pleasant with a western flavor.
INTRODUCTION
1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to OPEN facing LOD, —, Touch, —;**
PART A
1-4 **Fwd Two-Step; Fwd Two-Step; Hitch Fwd, Close, Back, —; Back, Close, Fwd, —;**
5-8 **Side, Close, Cross IF to RLOD, —; Side, Close Thru to** LOD, **—; Turn Two-Step; Turn Two-Step to** OPEN **facing** LOD;
(Repeat, second time end in SEMI-CLOSED facing LOD)
PART B
1-4 **Fwd Two-Step; Fwd Two-Step; Cut Back, 2, 3, 4; Dip Back, —, Recov, —;**
5-8 **Face** WALL **in** CLOSED **Side, Close, Fwd, —; Side, Close, Back, —; (Rev Box) Side, Close, Back, —; Side, Close, Fwd**
(Repeat, second time end in OPEN)
SEQUENCE: A-B-A-B-A plus Ending.
Ending:
1-4 OPEN **facing** LOD **Fwd Two-Step; Fwd Two-Step; Vine, 2, 3, 4; Apart, —, Point, —;**

SASSY LADY — Hi-Hat BB007
Choreographers: Jerry Packman and Betty Drafz
Comment: An easy dance, and the music has that big band "twang."
INTRODUCTION
1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together, —,** to SEMI-CLOSED **Touch, —;**
PART A
1-4 **Fwd Two-Step; Fwd Two-Step end in** CLOSED **face** WALL; **Side, Close, Fwd, —; Side, Close, Thru to** SEMI-CLOSED **face** LOD, **—;**
5-8 **Turn Two-Step; Turn Two-Step to** CLOSED **face** WALL; **Side, Close, Side, Close; Side, —, Thru to** SEMI-CLOSED **face** LOD, **—;**
9-12 Repeat action meas 1-8 Part A end in BUTTERFLY face WALL:
PART B
1-4 **Vine, 2, 3, Touch; Wrap to face** WALL, **2, 3, Touch; Unwrap to** OPEN **face** WALL, **2, 3, Touch; Change Sides to** BUTTERFLY **face** COH, **2, 3, Touch;**
5-8 Repeat action meas 1-4 Part B twd RLOD end in OPEN facing LOD:
9-12 **Fwd, Close, Back/Turn, —; Side/Turn, —, Thru XIF to** LEFT/OPEN **face** RLOD, **—; Fwd, Close, Back/Turn, —; Side/Turn, —, Thru XIF to** CLOSED **facing** WALL, **—;**
13-16 **Side, Close, Side, Close; Side, —, Thru to** BUTTERFLY **facing** WALL, **—; Vine, 2, 3, 4; 5, 6, 7, 8 to** SEMI-CLOSED **face** LOD;
SEQUENCE: Dance goes thru twice plus ending.
Ending:
1-2 Semi-CLOSED **Twirl, —, 2, —; Apart, —, Point, —;**

SWING OF THE ROAD — Hi-Hat BB007 and 892
Choreographers: Phil and Becky Guenther
Comment: Good music. The tune is King of the Road.
INTRODUCTION
1-6 BUTTERFLY **facing** WALL **Wait; Wait, Vine/ Twirl, —, 2, —; 3, —, 4 to** OPEN

facing LOD, —; **Circle Away, —, 2, —; Circle Together, —, 2 to** OPEN **facing** LOD, —;

7-10 **Lace Across, —, 2, —;** LEFT OPEN **Fwd, —, 2, —; Lace Back, —, 2, — to** OPEN **facing LOD, —; Fwd, —, 2 to** BUTTERFLY **facing** WALL, —;

11-14 **Open Vine, —, 2, —, 3, —, 4 to** CLOSED **facing** RLOD, —; **Pivot, —, 2, —, 3, —, 4 ending in** CLOSED **facing** LOD, —;

PART A

1-4 **Fwd Two-Step; Hitch Fwd, Close, Back, —; Bwd Two-Step; Side, Close, XIF to** BANJO/**Check, —;**

5-8 **Fishtail; Fwd, —, Face in** CLOSED **facing** WALL, —; **Turn Two-Step; Turn Two-Step end in** CLOSED **facing** LOD;

9-16 Repeat action meas 1-8 ending in BUTTERFLY facing WALL:

PART B

1-4 **Vine, 2, 3, Touch; Wrap, 2, 3, Touch face** LOD; **Unwrap, 2, 3, to** OPEN LOD; **Vine Side, Behind, Side to** LEFT OPEN **facing** LOD **(W Across, XIB, Side);**

5-8 **Roll Across, 2, 3, —;** OPEN **Run, 2, 3, to** CLOSED **facing** WALL, —; **Side, Close, Fwd, —; Side, Close, Thru to** BUTTERFLY **facing** WALL, —;

9-16 Repeat action meas 1-8 except Pick Up to CLOSED meas 16:

SEQUENCE: Dance goes thru twice plus ending.

Ending:

1-10 Repeat action meas 3-12 of Intro to CLOSED facing RLOD: **Pivot, —, 2, —; Apart, —, Point, —;**

LONESOME AGAIN — Grenn 17019

Choreographers: Roy and Jean Green

Comment: An easy waltz with both left and right turns. Very good music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Solo Waltz Turn, 2, 3; 4, 5, 6 to** momentary BUTTERFLY; **Back Twinkle to face RLOD; Back Twinkle to** BUTTERFLY **face** WALL;

5-8 **Waltz Away, 2, 3; Waltz to Face; Vine, 2, 3; Thru, Face, Close to** BUTTERFLY **face** WALL;

9-16 Repeat action meas 1-8 end in CLOSED face WALL:

PART B

1-4 **Fwd, Side, Close; Back, Side, Close; Dip Back, —, —; Recov, Touch, —;**

5-8 **Vine/Twirl, 2, 3; Manuv, Side, Close** to CLOSED **face** RLOD; **Waltz R; Waltz R** to SEMI-CLOSED face LOD;

9-12 **Fwd Waltz, 2, 3; Pickup to** CLOSED **face** LOD, **Touch, —; Fwd Waltz, 2, 3; Fwd, Touch, —;**

13-16 **Waltz L; Waltz L to** CLOSED **face** WALL; **Twist Vine, 2, 3; Thru, Side, Close;**

SEQUENCE: Dance goes thru twice. Last time thru Part B omit meas 7-8 and do ending.

Ending:

1-2 CLOSED **face** WALL **Side, XIB (W XIF)/ Side, XIF/Side; XIB, Apart, Point;**

DARLING, YOU'RE THE REASON — Grenn 17018

Choreographers: Bill and Marie Brown

Comment: Pleasant music to go with an easy dance.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, —, **Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to Face; Strolling Box Side, Close, Fwd, —; Walk** RLOD REV SEMICLOSED, —, 2, —;

5-8 **Side, Close, Back, —; Side, Close, Side, Close; Side, —, Manuv, —; Pivot, —, 2 to** BUTTERFLY **face** WALL, —;

9-12 **Face to Face, —; Back to Back, —; Circle Apart Two-Step; Circle Together Two-Step;**

13-16 **Scissors Thru/Check, —; Recov, Side, Thru to** SEMI-CLOSED, —; **Turn Two-Step; Turn Two-Step end in** SEMI-CLOSED **face** LOD;

PART B

1-4 **Fwd Two-Step; Rock Out, —, Recov, —; Strut RLOD, 2, 3, 4;**

5-8 **Rock Side, —, Recov, —; Cross, Side, Cross, —; Rock Side, —, Recov, —; Cross, Side, Cross, —;**

BRIDGE (6 beats)

Rock Side, —, Recov, —; Cross Thru to SEMI-CLOSED, —,

Sequence: A-B-Bridge, A-B-Bridge= A plus ending.

Ending: **Step Apart and Acknowledge**

CORRECTION

A correction need be made on the first four measures of the round dance I Don't Know in the December magazine.

1-4 **Vine Apart, 2, 3 M face** COH, —; **Lunge side R twd** COH **turning to face** RLOD, —, **Recov to face partner and** WALL, —; **Fwd Two-Step to** BUTTERFLY; **Side, XIB, Side, XIB;**

Here's more good dancing for you from the Basic level thru Advanced.

TRACKS FROM THE 1983 PREMIUM ALBUMS

The BASIC Program

Dave Taylor
Naperville, Illinois

Circle left . . . walk around left hand lady
See saw taw
Back to the corner . . . left allemande
Right and left grand . . . promenade

Heads square thru four
Do sa do the outside two . . . swing thru
Boys run around the girl . . . couples circulate
Ferris wheel . . .
Right and left thru
Same two roll away with a half sashay
Zoom . . . everybody box the gnat with mother
Grand right and left . . . promenade home

Sides square thru four
Swing thru with the outside two
Boys run around that girl . . . ferris wheel
Zoom . . . right and left thru
Outside two roll away with a half sashay
Zoom . . . everybody grand right and left
Promenade . . . walk around left hand lady
Turn your partner left . . . do paso

All four ladies chain across
Promenade . . . don't stop
Head couples wheel around . . . half square thru
Those in the middle do a half square thru
Everybody U turn back
Allemande left . . . promenade

Heads . . . lead right . . . circle up four
Break right up . . . two lines
Pass thru . . . wheel and deal
Center two pass thru . . . swing thru
Boys run around that girl . . . bend the line
Square thru four . . . U turn back
Grand right and left . . . promenade

Sides lead to the right
Circle four . . . break . . . lines of four
Right and left thru . . . pass thru
Bend the line
Center four square thru
Outside four left allemande
Right and left grand . . . promenade home

The MAINSTREAM Program

Dick Houlton
Stockton, California

Circle left . . . allemande left
Grand right and left . . . promenade home
Heads square thru . . . do sa do
Make an ocean wave . . . swing thru
Boys run . . . bend the line
Right and left thru . . . two ladies chain
Pass thru . . . wheel and deal
In the middle a right and left thru
Pass thru . . . do sa do
Make a wave . . . ladies trade
Spin chain thru
Girls circulate two places . . . swing thru
Recycle . . . right and left thru . . . pass thru
Left allemande . . . grand right and left
Promenade home

Sides square thru . . . do sa do . . . swing thru
Boys run . . . bend the line
Touch one quarter . . . single circulate
Boys run . . . right and left thru
Pass thru . . . trade by . . . swing thru
Everybody scoot back
Scoot back again
Boys trade . . . spin chain thru
Boys circulate two places . . . swing thru
Boys run . . . bend the line
Star thru . . . left allemande

Promenade home . . . four ladies chain
Circle left . . . ladies center men sashay
Ladies center men sashay
Circle left . . . allemande left
Promenade home

Heads square thru
On the third hand curlique
Boys run . . . right and left thru
Veer left . . . two face line . . . circulate
Ferris wheel . . . double pass thru
Cloverleaf . . . center pair do right and left thru
Pass thru . . . left allemande
Promenade home

The PLUS Plateau

Darryl McMillan
Lynn Haven, Florida

Allemande left . . . all eight spin the top
All eight spin your top . . . turn thru
Left allemande
Allemande thar . . . remake the thar

Remake your thar . . . slip the clutch
Skip one . . . left allemande
Promenade home . . . Heads square thru
Do sa do . . . ocean wave
Relay the deucey . . . swing thru
Boys run . . . couples circulate
Couples hinge . . . triple trade
Couples hinge
Couples circulate . . . girls hinge
Diamond circulate . . . flip the diamond
Explode the wave . . . chase right
Boys run . . . star thru . . . pass thru
Trade by . . . swing thru turn thru
Left allemande . . . promenade home

Sides lead right . . . circle four . . . break
Make a line
Touch one quarter . . . coordinate
Bend the line . . . pass thru
Wheel and deal . . . double pass thru
Track II . . . swing thru . . . girls fold
Peel the top . . . right and left thru
Dixie style . . . make a wave
Trade the wave . . . recycle
Veer left . . . couples circulate
Crossfire . . . triple scoot . . . boys run
Star thru . . . pass thru . . . wheel and deal
Centers square thru three quarters
Do sa do . . . make a wave
Girls trade . . . recycle . . . sweep one quarter
Load the boat . . . left allemande
Promenade home

Sides square thru
Spin chain the gears . . . swing thru
Boys run
Three quarter tag the line . . . boys swing thru
Girls face right . . . diamond circulate
Diamond circulate . . . flip your diamond
Girls trade . . . swing thru . . . boys run
Couples circulate . . . bend the line
Star thru . . . pass thru
Trade by . . . swing thru
Boys run . . . half tag . . . trade . . . roll
Pass thru . . . trade by
Right and left thru
Swing thru .. . turn thru . . . left allemande
Promenade home
Walk all around the corner
Turn your partner left
Head ladies center . . . teacup chain
Heads promenade halfway
Heads lead right . . . veer left
Crossfire . . . circulate . . . boys run
Touch a quarter . . . follow your neighbor
Allemande left . . . do sa do
Men star left . . . get back home bow

ADVANCED ONE

Jerry Schatzer
Los Angeles, California

Heads pass the ocean
Extend and fan the top
Recycle . . . pass thru . . . on to the next
Pass thru with a wheel and deal and spread
Pass thru . . . explode the line
Turn and deal . . . girls swing thru
Double pass thru . . . girls right roll to a wave
Scoot back . . . lock it . . . single hinge
Transfer the column . . . right and left grand
Promenade home

Head pair swap around . . . clover and
Sides swap around . . . right and left thru
Touch a quarter . . . follow your neighbor
Boys walk and dodge . . . cast a shadow
Four boys pass the ocean . . .
Trade your wave . . . diamond circulate
Cut that diamond right and left grand
Promenade . . . don't slow down
Back track . . . just the sides back track
Pass thru
Wheel and deal . . . triple star thru
Boys fold and roll . . . girls behind you
Right roll to an ocean wave . . . girls swing thru
Diamond circulate . . . four boys
Trade your wave . . . six by two acey deucey
Center boys go twice please
Flip the diamond
Three quarter
Boys will finish . . . boys run
Three quarter tag the line
Girls cross clover and
Boys double swing thru
Boys explode and all double pass thru
Horseshoe turn . . . pass thru . . . trade by
Box the gnat . . . square thru three quarters
Arky allemande left . . . arky grand
Meet partner . . . swing . . . promenade

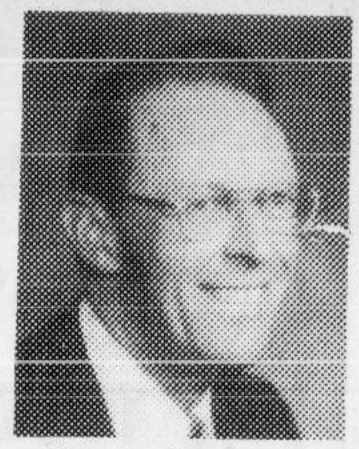
Sides right and left thru . . . left wheel thru
Star thru . . . reverse flutterwheel
Left wheel thru . . . centers pass thru
Put centers in . . . step and slide
Peel off . . . pass thru . . . ends bend
Start a split square thru but on the third hand
Touch a quarter . . . all eight circulate
Split transfer . . . boys fold . . . ladies pass thru
Curly cross . . . just the boys partner trade
Couples circulate
Cross over circulate . . . turn and deal and roll
Acey deucey . . . girls go twice
Boys go another half
Check a diamond . . . cut that diamond
Explode and box the gnat . . . half square thru
Right and left grand



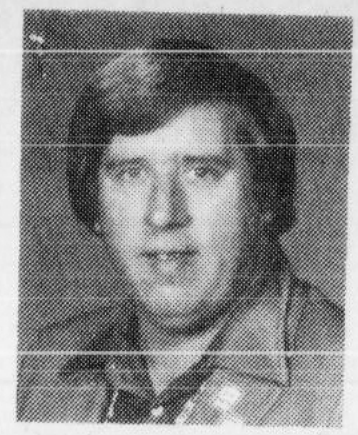
Craig Satterthwaite
May 27-29



Wayne Guss
Utah
May 31-June 4



Conn Housley
Idaho
June 7-11



Jim Davis
Washington
June 13-16



Kim Hohnholt
Wyoming
June 20-25



Nelson Watkins
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June 27-July 2

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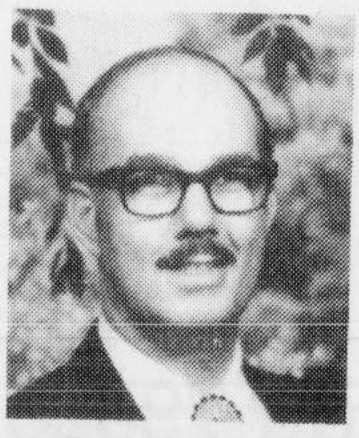
Chuck & Charline Creighton
Host & Hostess



Jerry Haag
Texas—Wyoming
Aug. 1-6



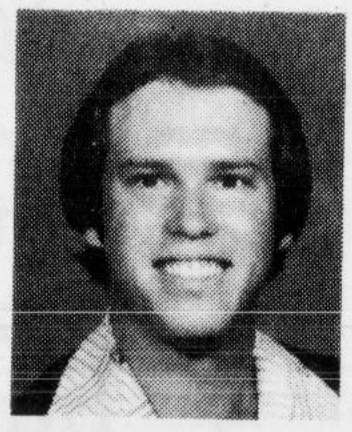
Dick Waibel
California
Aug. 8-13



Don Tennant
Colorado
Aug. 15-20



Bob Carmack
Missouri
Aug. 22-27



Jerry Story
Iowa
Aug. 29-Sept. 2

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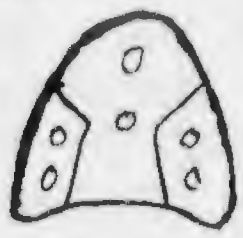
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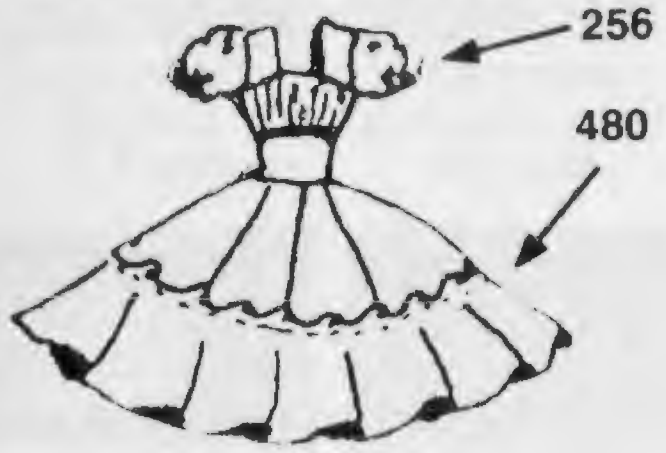


Chuck Kessler, Clearwater, Florida

CHUCK'S SQUARE DANCE ACTIVITY started in 1967 in Baltimore, Maryland. It was certainly a most progressive year. He started to dance during the early months and by fall was teaching a beginner's group — the latter stimulated by attending a caller's class run by the Square Dance Leaders of Baltimore. Expanding his knowledge at a caller's clinic run by Dave Taylor and Willard Orlich, it was not long before Chuck Kessler's calling was well known throughout the Baltimore/ Washington area.

In 1973, when Chuck moved to Florida, several locations had only minimal square dancing and he helped stimulate growth by teaching many large classes. Today, these one time sparse areas are heavily populated with happy dancers.

It hasn't, however, always been fast, go-ahead action for Chuck. Not long ago, he was fighting for the strength to stay on the calling platform. Although forced to cut back on his schedule while going through chemotherapy for Hodgkins Disease, he did not quit — a trait much in evidence when a heart attack and subsequent open heart surgery in February, 1981, followed the remission of Hodgkins.



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Four weeks after surgery he returned to calling and Chuck Kessler currently maintains a weekly schedule of three Advanced and one Plus workshop, one Advanced dance, two Plus dances, one intermediate round dance workshop and two beginner round dance classes. He's also a staff caller for Andy's Trout Farm in Georgia. Chuck might have coined the term "hangin' in there" — all of which was made more bearable by many good friends, both dancers and callers, who helped him make it through trying times.

A past member of SDLBA, past president of the Suncoast Callers Association, member of Callerlab and the Florida Caller Association, Chuck Kessler's main ambition when calling is to keep 90% of the floor dancing 90% of the time. He says he wants dancers to return to his dances because they had a good time and advocates the philosophy that square dancing should be fun — at any level.

LETTERS, *continued from page 3*

ing, especially to our newer dancers, and is subversive to the aims of Callerlab.

Ted Stevenson
Turlock, California

Dear Editor:

We arrived home on November 14th after a grand total of 28,505 miles and only two flat tires. We want to thank all the square dancers we met on our 50-state trip. Thank you for nurturing and maintaining modern square dancing as a viable, joyful expression of friendship. What a joy to have made this trip, which was a celebration of America in every way. Our dancing brought us to every conceivable group (through Plus level) including one-night-stands, classes, small and large



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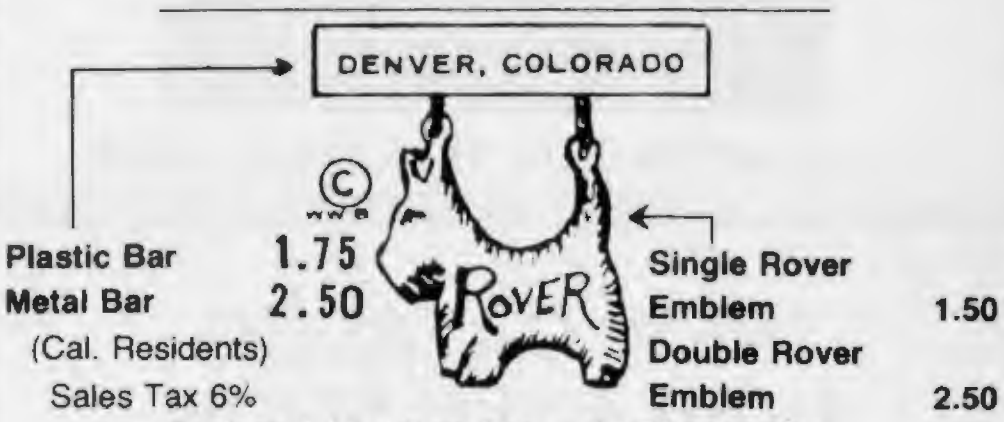
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Charlie and Phyllis Plimpton
Sarasota, Florida

Dear Editor:

We enjoy all of your magazine, especially On The Record. We have to disagree with your rating for Elmer Sheffield's "Baby Makes Her Blue Jeans Talk." We find it fun to dance and great music as are all of ESP records. We aren't teenagers and have been dancing over 20 years.

Clarence and Monk Schoener
Grand Bay, Alabama

Dear Editor:

I was pleased to see information about our club in the September issue. However, two corrections: My name is Paula Eriksen, not Paul; and we welcome any square dancers to Norway at the Fjord Frolickers at anytime. Thank you.

Paula Eriksen
Oslo, Norway

Dear Editor:

The Hootenanny Hoedowners and the local PHAB (Physically Handicapped and Able Bodied) club held a most successful combined night, with wheelchair square dancing featured prominently on the program . . . If any of your readers know of a source of sheet music for the more popular singing call records, the Hooetenanny Hoedowners' Band would be most grateful.

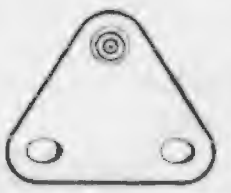
Geoffrey Barnes
Biophysics Dept., Massey Univ.
Palmerston North, New Zealand

Anyone who can supply Geoffrey with information on sheet music, please write him directly. Thank you. — Editor

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ON THE RECORD and SINGING CALLS

NEW YORK NEW YORK — D & R 167
Key: C & D Flat Tempo: 128 Range: HE Flat
Caller: Buddy Weaver LA
Synopsis: (Break) Men star right — same girl do paso — head ladies center tea cup chain — (Figure) Heads lead right but veer left — boys run right — boys trade — spin the top — move in and curlique — triple scoot back — boys run — square thru three quarters — swing corner — promenade.
Comment: A great big band sound on the instrumental with a lot of vamping being done during much of the song. The caller will need to be very familiar with the melody line. The call done by Buddy was very good. A key change offers some variety. No problem figure wise. This reviewer leans toward this being popular although it's the second release.
Rating: ☆☆☆☆

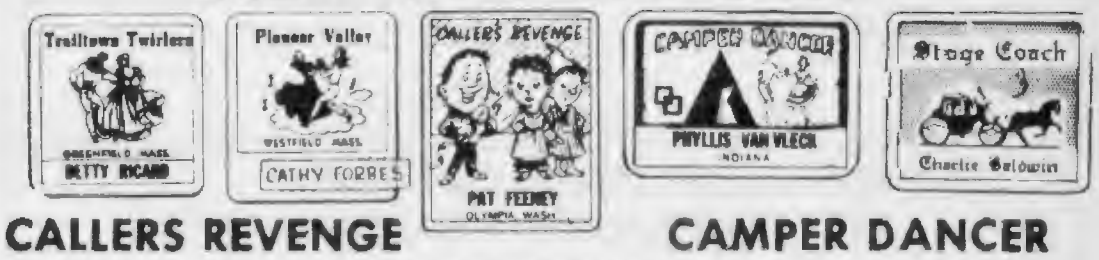
LOVE'S FOUND YOU AND ME — Lightning S 102
Key: D Tempo: 132 Range: HB
Caller: Lee Swain LA
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru all the way — right and left thru — slide thru — load the boat — swing — promenade.

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ROC-103 **JUST LIKE THE WHITE WINGED DOVE,** by Robert
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Comment: Music is most adequate with a strong beat. Figure is also adequate utilizing a load the boat movement. Calling is distinct and could be heard easily by the dancers on the floor. Overall average reaction. Rating: ☆☆☆

SQUARE DANCIN' BLUES — Bob Cat 118
Key: E Tempo: 130 Range: HB
Caller: Gary Kincade LA
Synopsis: (Break) Sides face grand square — heads face grand square (Figure) Heads promenade halfway — sides right and left thru — heads square thru four hands — do sa do — make a wave — all eight circulate two times — swing — promenade.
Comment: A blues number as indicated by the title. Figure is easily handled with dancers directed to swing twice before promenade. Music is above average. Mixed emotions of this blues rendition expressed by dancers. Cue to grand square seems rushed.
Rating: ☆☆☆

JUST LIKE THE WHITE WINGED DOVE — Rocket 103
Key: F Sharp Minor Tempo: 128
Range: HC Sharp
Caller: Robert Shuler LC Sharp
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner curlique — split circulate — cast off three quarters — boys trade — swing thru — recycle — right and left thru — swing corner — promenade.
Comment: As the caller seemed to talk a considerable amount of this dance, this reviewer had trouble finding a melody line. The instrumental which seemed made up of many

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

chords is very well played. The trend is quite modernistic. It is expected some callers may have difficulty in executing. This review does not mean failure but only an opinion voiced by dancers and reviewer alike. Rating: ☆☆

BEAUTIFUL LADY — Blue Star 2182
Key: A Tempo: 128 Range: HC Sharp
Caller: Marshall Flippo LA
Synopsis: Complete call printed in Workshop.
Comment: This release seems like the ol' Flip in his kind of recording. The figure is Mainstream and interesting enough to be enjoyable. The merit of other voices in the background is questionable but this reviewer agrees with the addition. Music is good with nice emphasis on the fiddle places. Rating: ☆☆☆☆☆

DUMB THING — D & R 169
Key: D Tempo: 128 Range: HD
Caller: Al Mc Coy LA
Synopsis: (Opener) Circle left — allemande left weave ring — swing — sides face grand square (Break & End) Tea cup chain — allemande left — weave ring — promenade (Figure) Heads promenade halfway around — sides right and left thru — flutterwheel in middle — sweep one quarter more — veer to left — veer to right — eight chain four — swing corner — promenade.
Comment: The releases this month are the last for D & R under former owners. The new owner is Bill Gibson of California. This release has good music with a drum beat for 32 beats during a tea cup chain. The lyrics are, at the least, unusual. Figure works satisfactorily. Good luck to the new producers.
Rating: ☆☆☆

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS — Bob Cat 119
Key: A Tempo: 128 Range: HB
Caller: Mike Holt LB
Synopsis: (Break) Four ladies chain — rollaway



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— circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — boys run — bend the line — to middle and back — touch a quarter — circulate — boys run right — swing corner — promenade.

Comment: Some fine instrumental music with minor chord changes makes for nice listening. The word metering, as well as the phrasing, may require some practice. Callers could have some trouble with the minor keys. Rating: ☆☆

LEVI AND YELLOW RIBBONS — D & R 170
Key: D Tempo: 126 Range: HD
Caller: Lee Schmidt LA

Synopsis: (Intro & End) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) One and three square thru four — corner do sa do — swing thru — boys run to right — ferris wheel — move into middle centers curlique — make right hand star — swing — promenade.

Comment: Relaxed music that has a country feel

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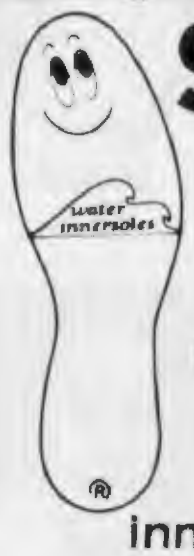
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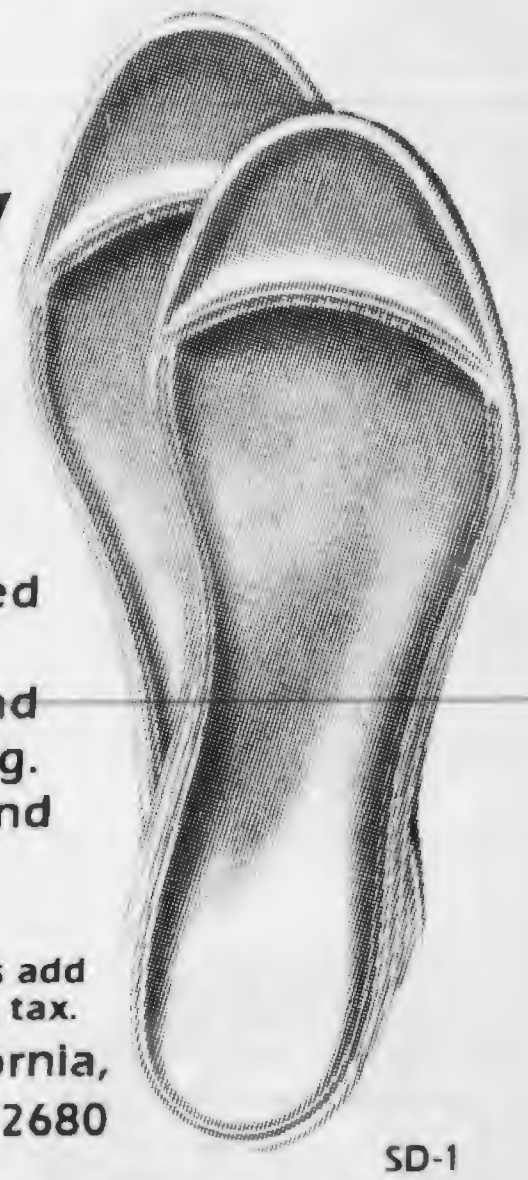
to it. Figure is well established with the use of ferris wheel, curlique by the centers to right hand star that flows nicely. The key may seem high; callers will need to take a listen. Lots of good words in this release. Rating: ☆☆☆☆

ROUND THE CLOCK LOVING — Bob Cat 120
Key: G Tempo: 128 Range: HD
Caller: Jack Peterson LG
Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — right and left thru — curlique — cast off three quarters — fan the top — recycle — square thru three hands — swing corner — promenade.
Comment: A rhythm that seemed to keep the dancers moving. Figure is enough to make it interesting. The tune seemed well established with average background instrumental.
Rating: ☆☆☆

OH WHAT A BEAUTIFUL LOVE SONG — ESP 113
Key: D & E Flat Tempo: 130 Range: HE Flat
Caller: Elmer Sheffield LA
Synopsis: Complete call printed in Workshop.
Comment: A nice job of calling by Elmer with

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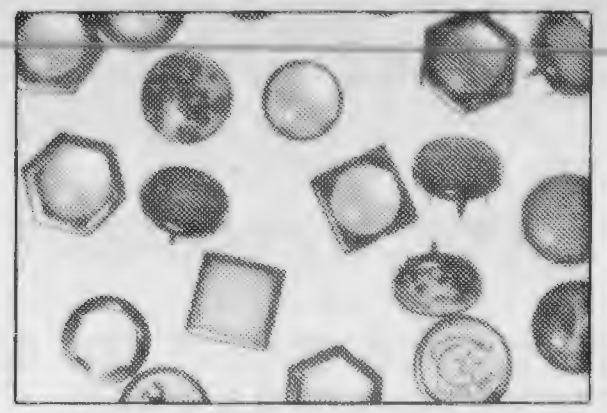
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musical background emphasizing a strong beat. The melody does not seem too difficult. Tune grows on you as it is danced. Figure choreography is Mainstream. Good dancer reaction. Rating: ☆☆☆☆

WHO CAN I COUNT ON — Dance Ranch 671
Key: C & D Tempo: 128 Range: HD
Caller: Frank Lane LC
Synopsis: Complete call printed in Workshop.
Comment: One of Frank's better recent releases. The beat is there and the music is solid with average instrumentation. The added voice seemed to assist in the overall release. The tune is known by most which is an assist. The figure offers nice choreography with peel the top. Dancers enjoyed. Rating: ☆☆☆☆

HEY BABY — Blue Star 2184
Key: C Tempo: 130 Range: HE Flat
Caller: Nate Bliss & Toots Richardson LC
Synopsis: (Intro & End) Circle left — boys star right — left allemande — weave ring — swing — promenade (Break) Four ladies chain — rollaway — circle left — four ladies halfway sashay — circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle



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square thru four hands — right and left thru — veer left — ferris wheel — square thru three quarters — swing corner — promenade (Second Figure) Heads square thru four — meet corner touch a quarter — scoot back — fan the top — spin the top — swing thru — swing thru again — swing corner — promenade.

Comment: A nice job that seems enjoyable to both Nate and Toots as they combine forces to offer this release. Figure is adequate. There's a scoot back and fan the top movements on the second figure. Figure is also Mainstream. A very rhythmic dance that the dancers enjoyed. Melody line may be weak for some callers until they become accustomed to the tune. Rating: ☆☆☆☆

AIN'T IT BEEN LOVE — ESP 307
Key: B Tempo: 132 Range: HC Sharp
Caller: Paul Marcum LF Sharp

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — come back swing — promenade (Figure) Heads promenade halfway — into middle full square thru — do sa do — make a wave — swing thru — swing thru again — all eight circulate — swing corner — promenade.



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Comment: Good instrumental with a melody that should be capably handled by callers. Figure is justifiably Mainstream that dancers should experience no problems with. An overall good release as this reviewer considers instrumental, figure, dancer capabilities, key for callers, word metering, phrasing and metering.

Rating: ☆☆☆☆

WHATEVER — Petticoat Patter 106
Key: C Tempo: 126 Range: HE
Caller: Toots Richardson LE
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) One and three touch a quarter — walk and dodge — do sa do — make a wave — swing thru — boys run right — couples circulate — bend the line — right and left thru — send her back Dixie style — make wave — girls circulate go double — boys scoot back — left allemande — promenade.

Comment: A good rhythmic feel on this release with a pleasing bit of choreography. The word metering and timing may cause some problems for callers. Toots adds plenty of words to work with. Music is average and the calling is very adequate. Breathing in proper places will

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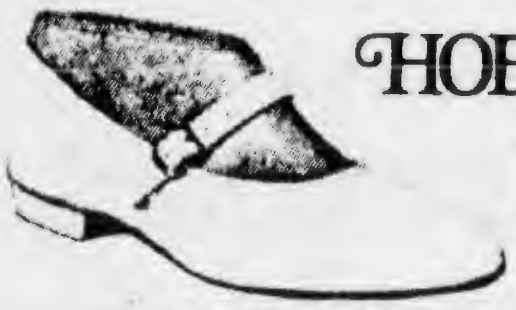


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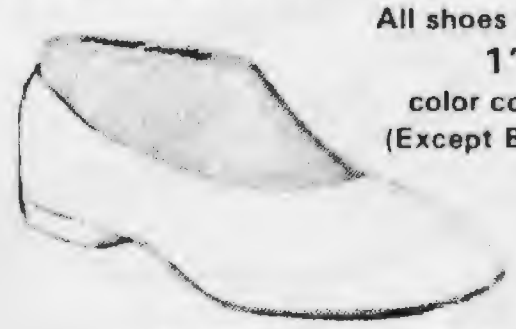
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be needed to execute well. Rating: ☆☆☆

FIVE FOOT TWO — Chaparral 3503
Key: G & A Flat Tempo: 126 Range: HA Flat
Callers: Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake LB Flat
Synopsis: Complete call printed in Workshop.
Comment: The Chaparral gang get together on this release with a female voice added for harmony. An old tune but still good in most dancer's mind. The figure is definite Mainstream and all the callers get a piece of the action. Music has a very definite beat and melody. A key change seems to add spice. A real relaxer. This is given Workshop stamp due to dancers enjoyment, good tune, music and simplicity of overall dance movements. Rating: ☆☆☆☆

DREAM OF ME — D & R 168
Key: A Tempo: 126 Range: HC Sharp
Caller: Nelson Watkins LA
Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — do sa do — spin chain thru — girls circulate — turn thru — left allemande corner — walk by one — swing the next — promenade.

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(Ref. 14206 Rhumba Guitar)

GR 16014 "GITALONG CONTRA"
flip contra by Lannie McQuaide

GR 15040 ROUND DANCE TEACHING SERIES
Ex. W3 Waltz balance
Ex. W4 Solo turn
Vocal instruction by Frank Lehnert

FTC

FTC 32045 "YELLOW POLKA DOT BIKINI"
flip square by Brian Hotchkies

Comment: Rhythmic instrumental that is well played. Melody is country western. The figure is an overused one. An overall average release that most callers can handle capably. It's a relaxed dance movement and the added voices did assist. A great middle of the evening dance. Rating: ☆☆☆

TAKE ME TO THE COUNTRY — Lightning S 103
Key: D Tempo: 128 Range: HA
Caller: Lee Swain LA
Synopsis: (Break) Four ladies promenade — at home box the gnat — swing — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutterwheel — sweep a quarter more — pass thru — do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: Check the label for the called version as the caller's name is on both sides. The instrumental is good and has nice chord modulation. The figure is easy to dance.
Rating: ☆☆☆

More reviews on page 77

KALOX-*Belco*-Longhorn



C.O. Guest

New on Kalox
K-1276 Just To Satisfy Me Flip/Inst.
Caller: Harry Lackey

Recent Releases on Kalox
K-1274 Cottonfields by Guy Poland
K-1273 Heartbreak Express
by Jon Jones
K-1275 River Boat Run/Down Home Rag
Hoedowns — Instrumental Only

Bill Crowson

New on Longhorn
LH-1038 Let A Smile Be Your Umbrella
Flip/Inst. Caller: Harold Davis

Recent Releases on Longhorn
LH-1036 Heart Over Mind by Josh Frank
LH-1037 Take Me Back To Tulsa
Flip/Inst. Caller: Mike Bramlett

New Rounds on Belco
B-307-A Sassy Two-step by
Ted & Luella Floden
1st band music only; 2nd band cues by
Charlie Proctor

B-307-B Slow Poke Two-step
by Richard & Joanne Lawson
1st band music only; 2nd band cues by
Richard Lawson

Recent Releases on Belco
B-306-A Singing Our Song Two-step
by Art & Gladee Peavey
1st band music; 2nd band cues
by Art Peavey
B-306-B Promenade Mixer Mixer by
Rocky Strickland — Music Only
B-305-A Sugar Two Step Two-step
by Richard & Joanne Lawson
1st band music; 2nd band cues by
Richard Lawson
B-305-B Sweet Mable Mixer Mixer by C.O. Guest
Music Only



John Saunders



Billy Lewis

New Squares on Crow Records
C-002 Oklahoma Hills by Bill Crowson
C-001 Calendar Girl by Bill Crowson

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FLIPS

Be Nice To Everybody — T. Richardson	PP	108
Carolina In The Pines — V. Jones	BS	2187
Dance With You — V. Jones	BS	2192
Dueling Dukes — T. Richardson	PP	107
Gonna Have A Party — L. Letson	ESP	601
Gonna Hire A Caller — T. Richardson	PP	110
Good Ole Days — P. Marcum	ESP	309
Heart Of My Heart — K. Bower, J. Haag, B. Main, G. Shoemake	CH	3504
I Don't Live There Anymore — J. Wykoff	BS	2194
I Wish I Was In Nashville — B. Newman	ESP	504
James — D. Cox	RA	1374
Just To Satisfy Me — H. Lackey	KAL	1276
Let A Smile Be Your Umbrella — H. Davis	LH	1038
Love's Found You And Me — J. Johnston	HH	5053
Love In Every Happy Face — H. Kerr	BOG	1341
Love Will Turn You Around — N. Bliss	BS	2193
Misty Moonlight — G. Mahnken	Q	816
Mountain Dew — B. Main	CH	409
Music, Music, Music, — J. Fioretti	BC	500
Raggin' A Call — M. McFarland	PP	109
San Antonio Nights — E. Sheffield	ESP	115
She's Not Really Cheatin' Just Getting Even — T. Richardson	PP	111
Steppin' Out — J. Briscoe	BM	049
That's What I Get For Thinking — J. Wykoff	BS	2189
Tie Your Dream To Mine - E. Kinney	HH	5054
What This Old World Needs — R. Strickland	BS	2191
Yellow Polka Dot Bikini — B. Hotchkiss	FTC	32045
Zip-a-dee-doo-dah — R. Shuler	ROC	104

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DEALING WITH THE DEVIL — Bob Cat 117
Key: G Tempo: 128 Range: HD
Caller: Larry Jackson LG
Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads square thru four — with sides do sa do — right and left thru — veer to left — tag your line face to right — wheel and deal — box the gnat — pull by — left allemande — swing — promenade (Alternate Figure) Heads promenade halfway — right and left thru — square thru four hands — touch a quarter — scoot back — boys run right — girls turn thru — all star thru — promenade
Comment: A heavy base beat on this release with a good strong melody line in most places. An unusual figure with a little originality which assisted in the overall rating. The tune seems easy enough to call to. One of the better Bob Cat releases as viewed by the dancers.
Rating: ☆☆☆☆

WHO PUT THE BOMP — Blue Star 2183
Key: G Tempo: 132 Range: HC
Caller: Nate Bliss LB
Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads square thru five hands — separate around two — make a line — touch a quarter — boys run — pass thru — left allemande — swing — promenade.
Comment: An unusual tune received with mixed emotions by dancers. The figure was acceptable but it was questionable as to whether the added wording was needed. This will have to be determined by the callers using this record. Music is average. The yeah on instrumental did not seem necessary. Rating: ☆☆☆

IF YOU'VE GOT THE MONEY — Chaparral 208
Key: D Tempo: 130 Range: HD
Caller: Jerry Haag LC Sharp
Synopsis: (Break) Four ladies promenade —

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swing at home — join hands circle left — allemande corner — weave ring — do sa do — promenade (Figure) Head two couples square thru in the middle — corner do sa do — swing thru — boys run — bend the line — reverse flutter — come back star thru — swing corner — promenade.

Comment: A nice revival of a tune that should be appealing to callers and dancers alike. The music is good. The figure is not difficult to handle and is well done by Jerry.

Rating: ☆☆☆☆

I THINK ABOUT YOUR LOVE — ESP 203
Key: C & D Tempo: 128 Range: HB
Caller: Elmer Sheffield and Paul Marcum LG

Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway again — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead right and do sa do — swing thru — boys run to right — half tag — walk and dodge — partner trade — slide thru — square thru three quarters — swing corner — promenade (Ending) Sides face grand square.

Comment: A clear production with good separation of voice and music which all companies should strive for. Music is above average. Melody line is very simple and key change is offered. Figure offers nothing unusual but seemed most danceable. Above all, the dancers could understand from the floor.

Rating: ☆☆☆☆

ROUND DANCES

ACE IN THE HOLE — Hi-Hat 951
Choreographers: Roy and Exie Vanvactor
Comment: Using the same title as before, this is an easy two-step routine written to a previously recorded Hi-Hat release #951. Light and airy is the feel of the music.



Nelson Watkins

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Bill Gibson



Lee Schmidt

New Releases
CW 170 Tight Blue Jeans & Yellow Ribbons by Lee Schmidt
CW 169 Dumb Thing by Al McCoy
CW 168 Dream of Me by Nelson Watkins
CW 167 New York, New York by Buddy Weaver

Current Releases
CW 165 When I Lost You by Wayne West

Hoedowns
CW 166 Walkin' Shoes

D & R Records, Bill Gibson, P.O. Box 1164, Crestline, CA 92325

FLIPPO'S HONEY MIXER — Blue Star 2181
Choreographer: Marshall Flippo
Comment: Though both of these routines were written and presented several years ago, Blue Star has rerecorded the music and is offering the dances again. Both of the routines are very easy (one is a mixer) and are fun to do. Especially good for one-night-stands and party nights. The music is great for both routines.

CECILIA — Flip side to Cecilia
Choreographers: Joe and Ann Roehling
Comment: See above.

A GOLD RECORD

Our congratulations to Gary Shoemake, Pharr, Texas. His outstanding rendition of "The Devil Went Down to Georgia" has sold over 10,000 copies and to mark the event Chaparral Records presented Gary with a Gold Record in appreciation of his talent as well as his contribution to the enjoyment of square dancing.

INSTITUTES, *continued from page 13*

WASHINGTON

Circle 8 Ranch, full weeks May 27-Sept. 5, Cle Elum. Write Ed and Betty Middlesworth, Rt. 4, Box 54C, Cle Elum 98922.

Hayloft Weekends, Various summer dates. Write Bob and Bea Wright, 15320 3513 Ave. W, Lynnwood 98036.

WISCONSIN

Royal Interlaken S/R/D Weekends, September-May. Write Royal Interlaken, 1257 Franklin Lane, Buffalo Grove, IL 60090.

Chula Vista, Spring-Fall. Write Judy and Fred Kaminski, Chula Vista Resort, Wisconsin Dells 53965

It is hoped that the information listed here is accurate. However, please contact an institute directly, before attending.

1982 FAVORITES FROM NEW ZEALAND

Records selected by 400 dancers as their favorite dances for a 1982 all-singing-call evening showed a trend toward older records, although some were re-releases. The following list was compiled by Art Shepherd and the Cathedral Squares of Christchurch. How does it compare with your personal list? In order of preference with ties shown on the same line:

Island in the Sun
Something About You Baby I Like
Put Another Log on the Fire
Behind Closed Doors/Sweet Fantasy
Mr. Sandman/Summer Sounds
It's a Small World
El Paso City/Best Things in Life Are Free/ Rhinestone Cowboy
God Bless America
Amarillo by Morning
Shadow of your Smile/Winchester Cathedral
Oblah Di/Do What You Do Do Well/Carmen
Four in the Morning/Hey Li-Lee/Gay Cabellero
Oh Lonesome Me/Paloma Blanca
Welcome To My World/Release Me/Last Thing/On My Mind/
Walk in the Sunshine/Cotton Pickin'/Delta Town
Thinking of a Rendezvous/Who's Your Lady Friend?/New World in the Morning/Early Morning Rain
Old Black Magic/Stand at Your Window/Big Wheel Cannonball/Shindig in the Barn
Heaven Says Hello/Raindrops Keep Falling/ The More I See You/Lying Eyes/West Virginia
Blanket on the Ground
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If you are a caller and plan to attend the National Square Dance Convention in Louisville, be sure to include the Caller's Seminar. The topics to be covered are taken from the Callerlab approved curriculum decided upon by the Callerlab Executive Committee, based on the expertise of those staffing the sessions. Each session is scheduled for two hours and there are six periods scheduled. Although the time allotment can't provide the same degree of education as a full callers' college, it does bring the knowledge of well qualified caller-coaches from various parts of the country at a convenient time. Each session is independent from the others and all are geared toward general calling skills.

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TB 227 Texas Tea by Bud Whitten
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SQUARE BEAT, *continued from page 14*
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FEET, *continued from page 20*

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COLONEL, *continued from page 26*

direction of the Colonel successfully executed the figure once, but they could not repeat it without his coaching. It was a combination of dos-a-dos, exchange of places and skipping between other dancers, with everyone eventually winding up in his initial place.

With shrieks of laughter and shouts for more, the noise increased. The Colonel walked back to the door looking rather disgusted. "Those young people don't know as much as they think they do," he shouted at me after he had spit out his tobacco. "Here's one time when the old folks can show 'em somepin'."

□ □ □

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JULY 3-9	Plus Advanced and Experimental Workshop	Dick Parrish Earl Rich Beryl Main	Glen & Beth McLeod
JULY 10-16	Plus with A-1 Workshops	Ken Bower Beryl Main	John & Shirley Ivans
JULY 17-23	A-1 A-2 with Workshops	Gary Shoemake Beryl Main	Dingie & Dottie Wheeler
JULY 24-30	Plus with Advance Workshops	John LeClair Beryl Main	Charlie & Bettye Procter
JULY 31- AUGUST 6	Plus Dancing	Alan Schultz Beryl Main	Wayne & Norma Wylie
AUGUST 7-13	C-1 with Star Tips	Bob Fisk Beryl Main	
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Thursday	Glacier Bay	6 AM	4 PM
Friday	At Sea		
Saturday	Homer	9 AM	6 PM
Sunday	Anchorage	6 AM	12 Mid
Monday	At Sea		
Monday	Columbia Glacier Valdez	7 AM 1 PM	9 AM 9 PM
Wednesday	At Sea		
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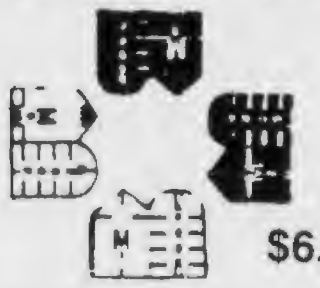
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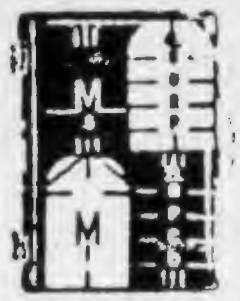
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CONVENTION, *continued from page 42*

nars and meetings. And this plan to gather together recruiting ideas is a good one. Help square dancing's future; send your thoughts to the Youngs. And if you have any suggestions or problems you might like other panels to tackle, send your requests to Bill and Sandi Wetterall, 9504 Michael Edward Dr., Fern Creek, NY 40291.

Parade of States

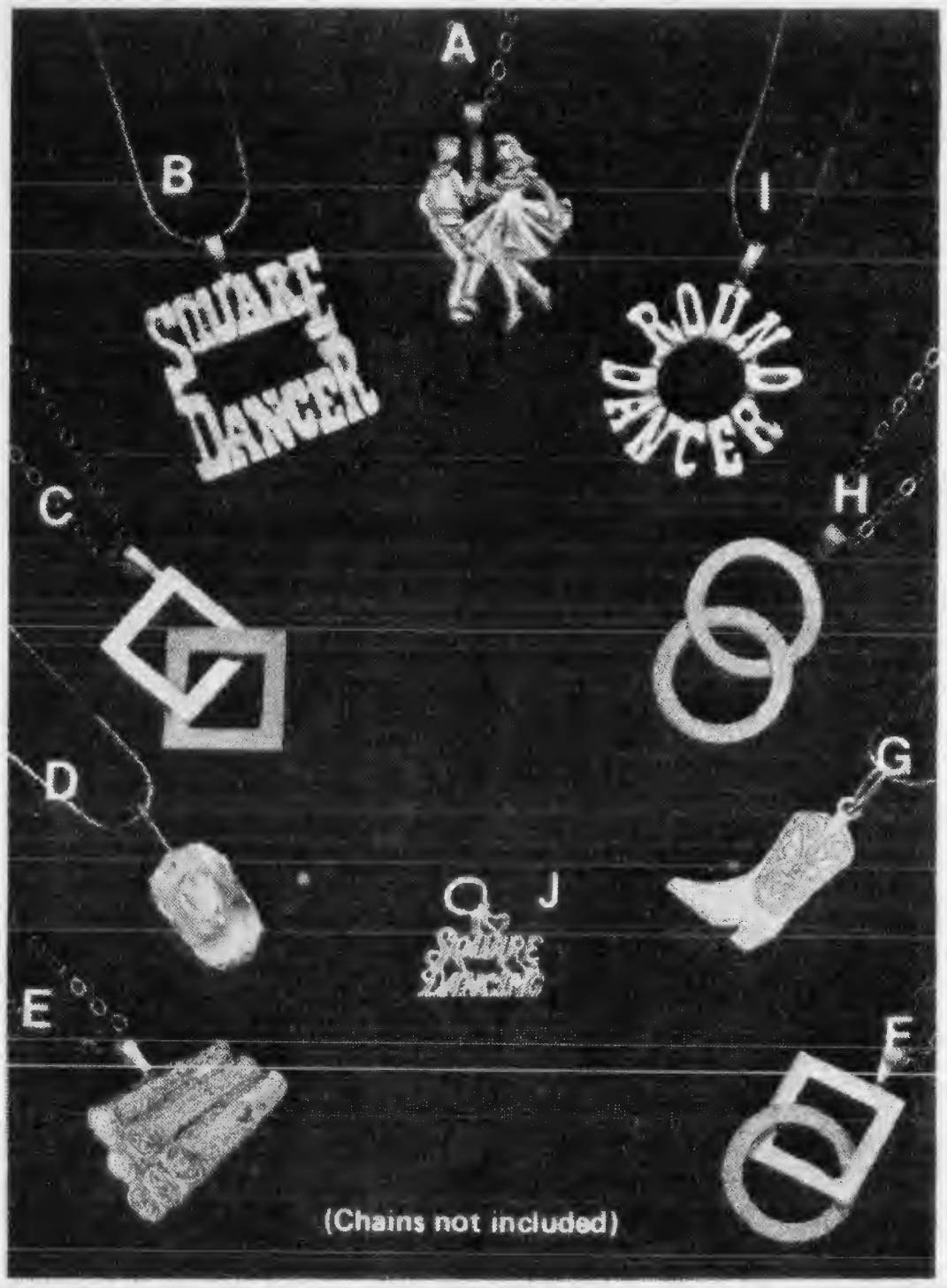
The only time dancing will cease during the Convention is from 7:00-8:00 PM, June 25, for the Parade of States, to be held in Cardinal Stadium. If it rains, the states will line up in the West Wing, parade through Freedom Hall to the East Wing and then back into Freedom Hall for the formal program.

IN MEMORIAM

John Nash, Lawrenceville, New Jersey, active round dance teacher for more than 28 years, passed on in November.

Mac Tavares, caller for the Twinkle Toe Twirlers, Hilo, Hawaii, passed on in October.

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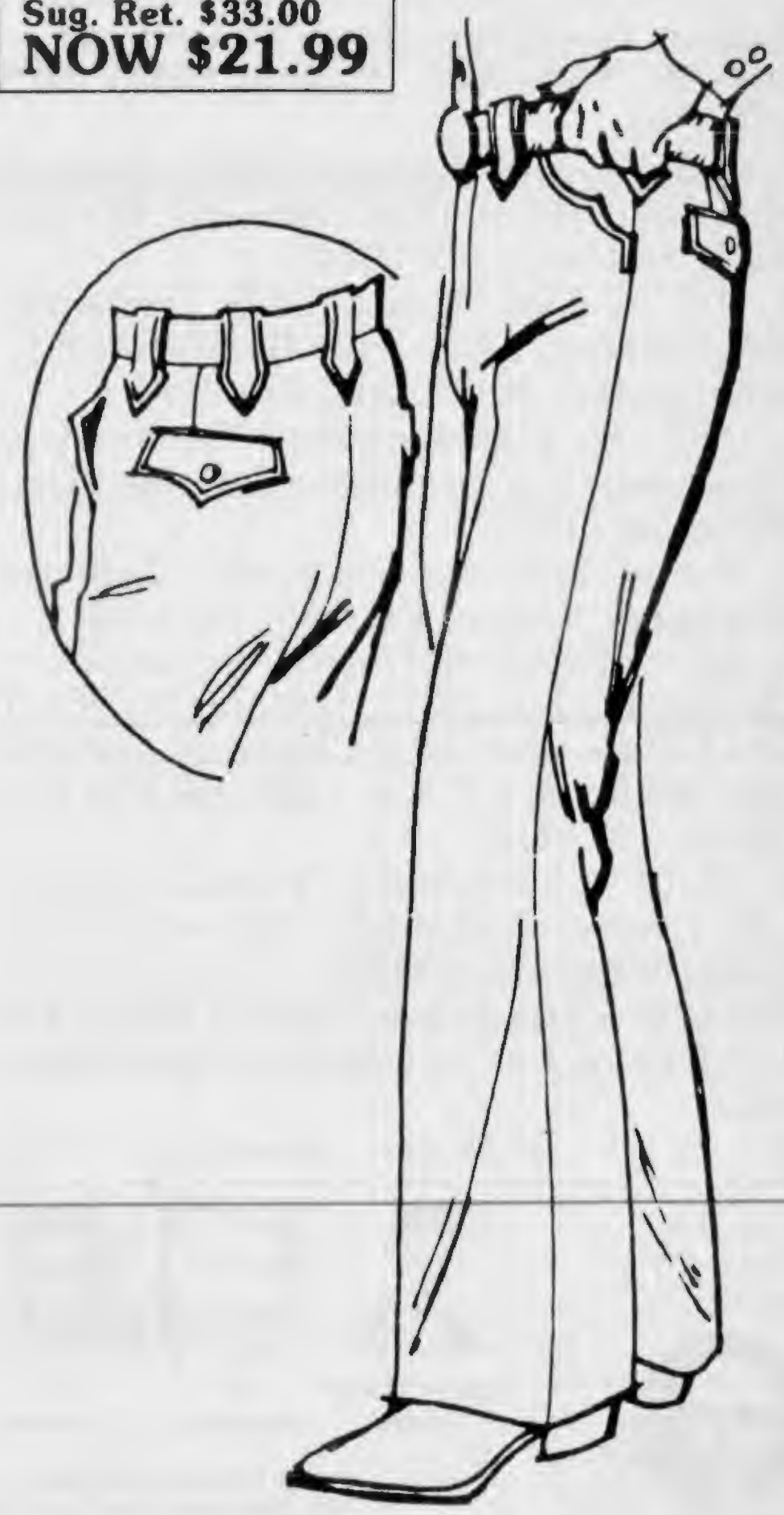
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Feb. 4-5 — Mid-Winter S/R/D Festival, Honolulu, HI — (Van Antwerp) PO Box 3563, Stateline, NV 89449
Feb. 4-5 — 23rd Annual Dixie Jamboree, Montgomery, AL — 3407 Buckboard Rd., Montgomery 36116 (205) 279-9144
Feb. 4-5 — Okeefeenokee Square-Up, Waycross, GA — 2408 Eastoner Dr., Waycross 31501
Feb. 4-5 — Phantom Diamonds Challenge Weekend, Venice, FL (813) 763-6746
Feb. 4-6 — February Festival, Bryan, TX — (Jeston) PO Box 14971, Haltom City 76117
Feb. 11-12 — Bay Area Chaparral Convention, Richmond, CA — 1425 Oak Hill Dr., Plano, TX 75075
Feb. 11-12 — Sweetheart Festival, Community Center, Fultondale, AL — 821 Park Lane, Fultondale 35068
Feb. 11-12 — Mardi Gras Festival, Biloxi, MS
Feb. 11-13 — Fur Rendezvous, Anchorage, AK
Feb. 12 — Jubileers Sweetheart Ball, Jacksonville, FL — 3417 Hermitage Rd., Jacksonville 32211
Feb. 17-19 — Florida Sunshine Festival, Lakeland Civic Center, Lakeland, FL — 1513 No. 46th Ave., Hollywood 33021
Feb. 18-19 — 5th Annual Jamboree, Dixie Jr. High, St. George, UT
Feb. 18-20 — Squar-Rama, Fresno, CA
Feb. 18-20 — De Gray Lodge Island Festival, Arkadelphia, AR
Feb. 18-20 — Rochester Holiday Weekend, Holiday Inn Downtown, Rochester, MN — 1817 16th St. NW, Rochester 55901 (507) 289-5586
Feb. 18-20 — Round-A-Cade, Yorktowne Hotel, York, PA — 7409 Masters Dr., Potomac, MD 20854 (301) 299-3321
Feb. 19 — South Dakota Winter Festival, Madison, SD
Feb. 20 — Sweetheart Ball, Retail Clerks Auditorium, Buena Park, CA — (714) 496-7983
Feb. 25-26 — Death Valley Reunion, Las Vegas, NV
Feb. 25-26 — Blue Ridge Festival, Natural Bridge, VA — (301) 937-7637
Feb. 25-26 — Carolina Capers, Columbus, SC — 52 Royalgate Dr., Columbia 29204
Feb. 26 — Undergraduate Sweetheart Swing, Ranchhouse, Panama City, FL
Feb. 26 — Merry Mixers 2nd Annual Spring Fling, Boys Club, Camden, AR
Mar. 3-5 — TASSD 9th Annual Round-Up, Sheraton Spindletop Hotel, Beaumont, TX — PO Box 3472, Beaumont, 77704
Mar. 4 — Special Merry Mixer Dance, Smith School, Deming, NM — 2914 So. 8th St., Deming 88030 (505) 546-7774
March 4 — 5th Annual St. Patrick's Dance, Military Recreation Center, Kileaua, HI —

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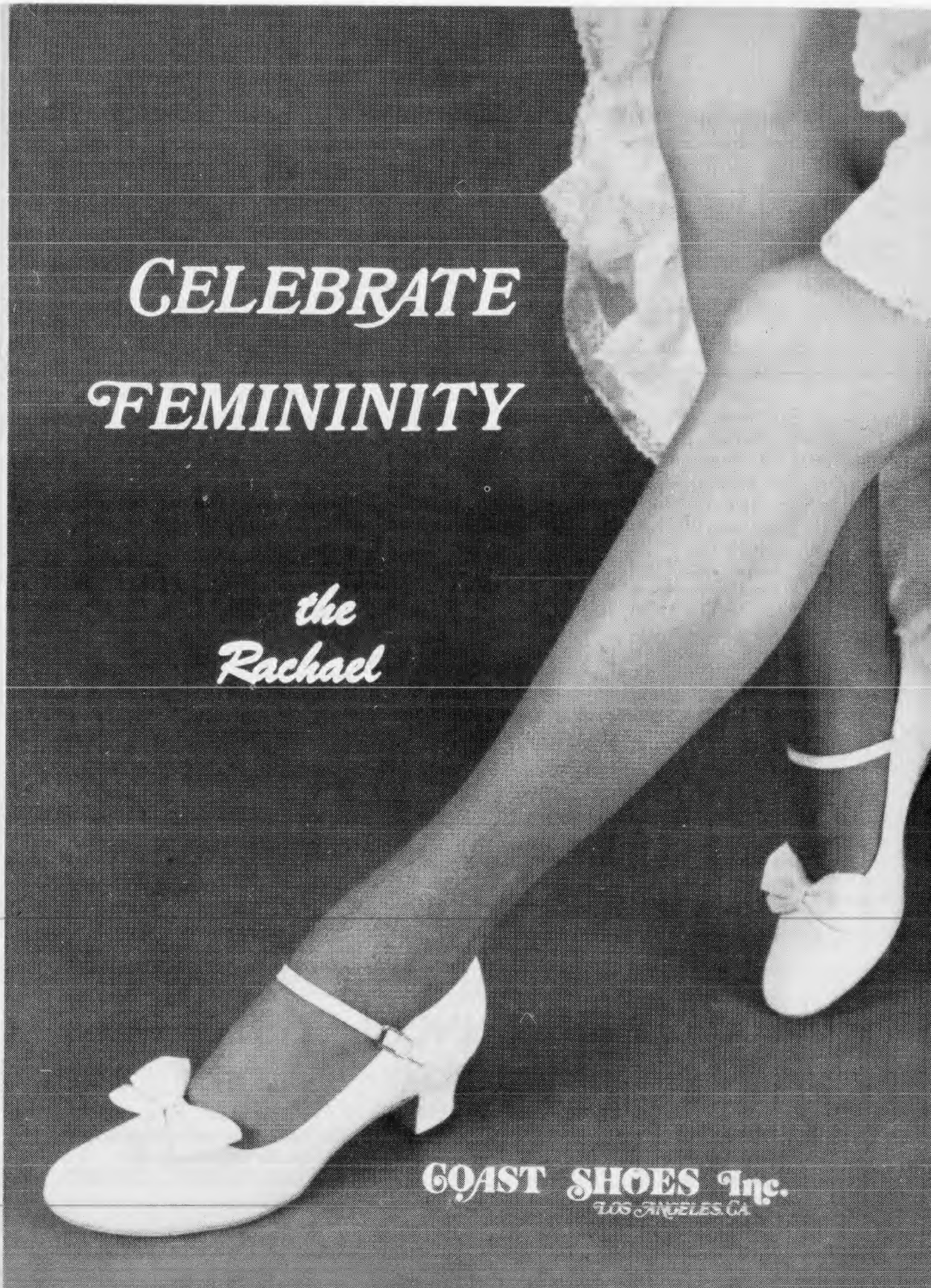

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189 **If I Were A Rich Man** by Ken Crowley
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186 **My Best To You** (round) by Bill Kansorka
185 **Journey** by Hal Petschke
184 **Alpine Hoedown/ Express Hoedown**
183 **Love In Your Heart** by Jack O'Leary
182 **The Matador** by "Hank" Hanke
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JP 401 "Tennessee Sunshine"
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JP 105 "I Don't Know Why"
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JP 301 "All Of Me" (Loehrs)
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Mar. 4-5 — 10th Annual Hoover Dam Festival, Las Vegas, NV

Mar. 4-5 — 14th Annual Maple Sugar Festival, South Burlington High School, Burlington VT (Moore) RFD #3, Milton 05468 (802) 893-2151

Mar. 4-5 — Spring Fling S/D Festival, Norfolk City Arena, Norfolk, VA — 4921 Olive Grove Lane, Virginia Beach 23455

Mar. 4-5 — TASARDA 4th Annual Festival, Tallahassee, FL — (904) 877-8409

Mar. 4-6 — 33rd Annual S/D Festival, Yuma, AZ

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Mar. 4-6 — 9th Annual Festival, Palm Springs

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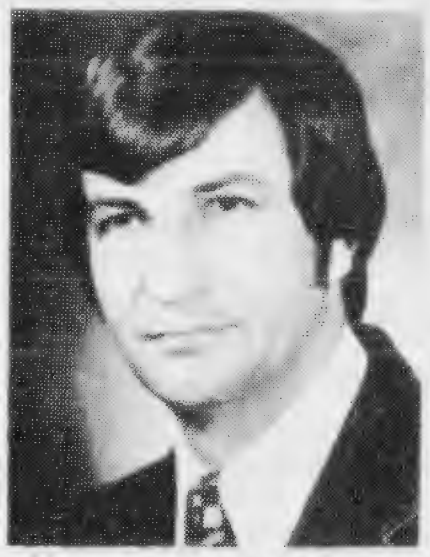
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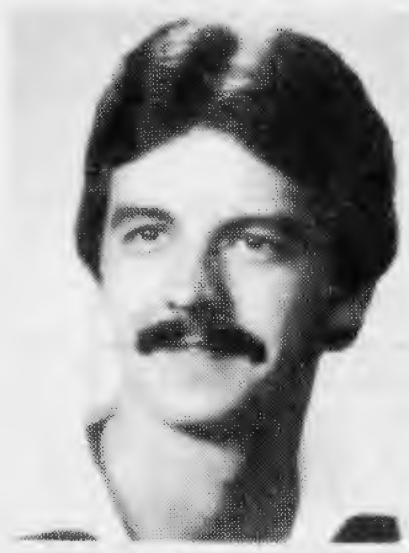
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ESP 301 There I Go Dreaming Again by Paul
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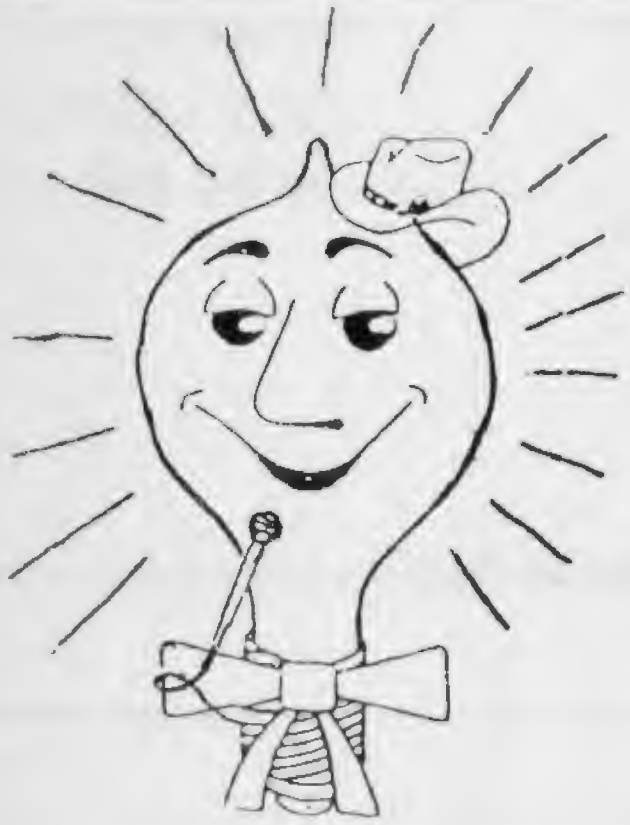
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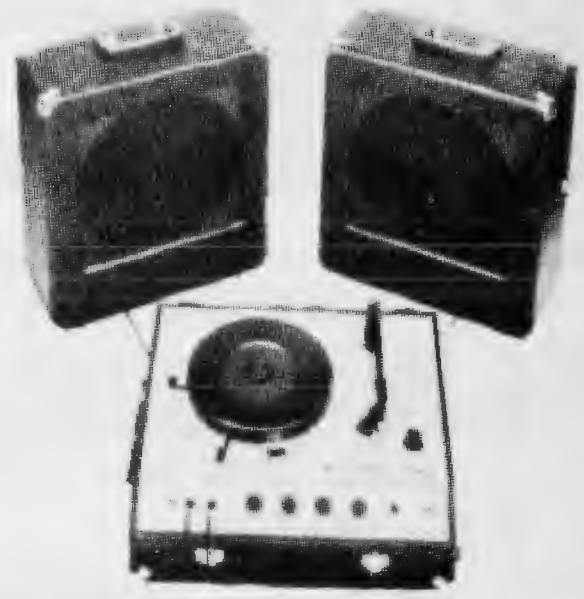




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Mar. 18-19 — Thunderbird Romp, Mathis City Auditorium, Valdosta, GA 2111 Hillcrest Dr., Valdosta 31601 (912) 242-7321
Mar. 18-19 — 36th V.O.S. S/R/D Festival, Mesa, AZ
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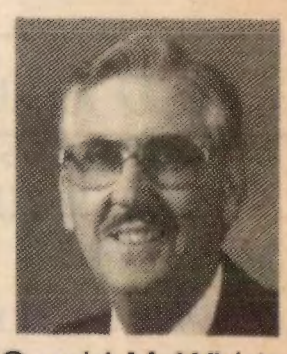
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June 7-11
Murry Beasley, Texhoma, OK

June 14 & 15
Jes Stafford, Gallup, NM

June 16-18
Tenth Annual Trail-in Square & Round Dance Festival. "Toots" Richardson, Director/Resident Caller, Clinton, OK.; Bob Vinyard, Fenton, MO.; Pat Barbour, Montgomery County, TX.; Bill & Nona Lizut, Santa Fe, NM

June 21-25
David Hudson, Wichita Falls, TX

June 28-July 2
Loyd Phillips, Lufkin, TX

July 5-9
Chuck Skaggs, Lawton, OK

July 12-16
Toby Thomason (squares & rounds), Denton, TX

July 12-16
Dean Rogers, Mineral Wells, TX

July 19-23
Buddy Jones, Albuquerque, NM

July 26-30
Vern Weese, Houston, TX

August 2-6
Garey Smith, Lubbock, TX

August 9-13
Gerald McWhirter, Oklahoma City, OK

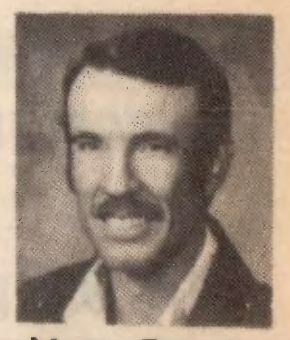
August 16-20
Jack Murray, Albuquerque, NM

August 16-20
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August 23-27
Otto Dunn, Tulsa, OK

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September 2-3
End O'Summer Festival. Jerry Barnes, Lubbock, TX., Rounds by Daryle and Bobbie Stephens, Clovis, NM.


Murry Beasley


Toby Thomason

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Summer — P.O. Box 213
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Mar. 18-20 — 28th European Spring Jamboree, Wuerzburg, Germany

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Mar. 18-20 — 17th Annual S/R/D Fiesta, ~~Kern County Fairgrounds, Bakersfield, CA~~ — 2317 Christopher Ct., Bakersfield 93304 (805) 832-1939

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Mar. 19 — Canal Barge II Dance, Smith Falls and Dist. Collegiate Institute, Smith Falls, Ontario — 269 Lake Ave. E., Carleton Place K7C 1J4

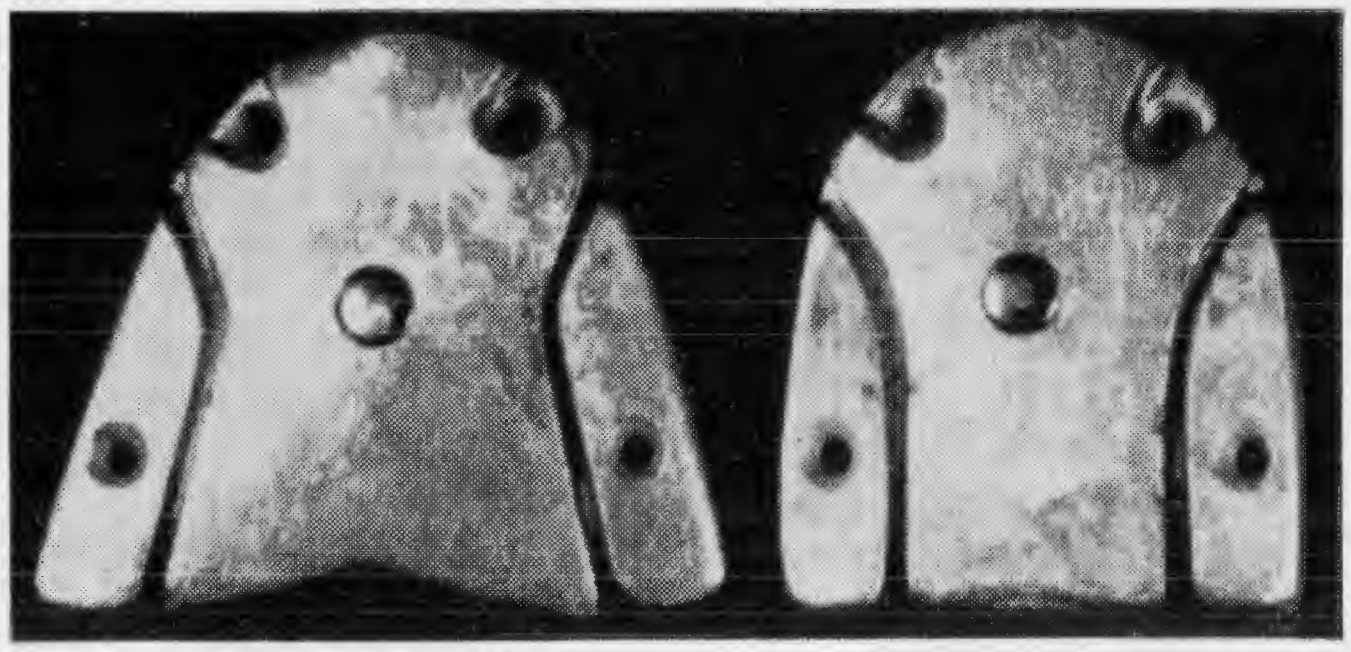
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Mar. 20 — March Carnival, Thiel College, Greenville, PA — c/o Kon Yacht Kickers, Box 121, Meadville 16335

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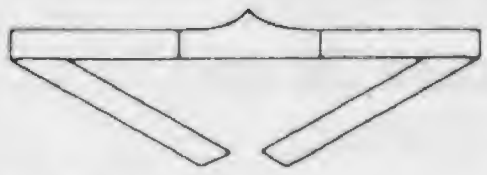
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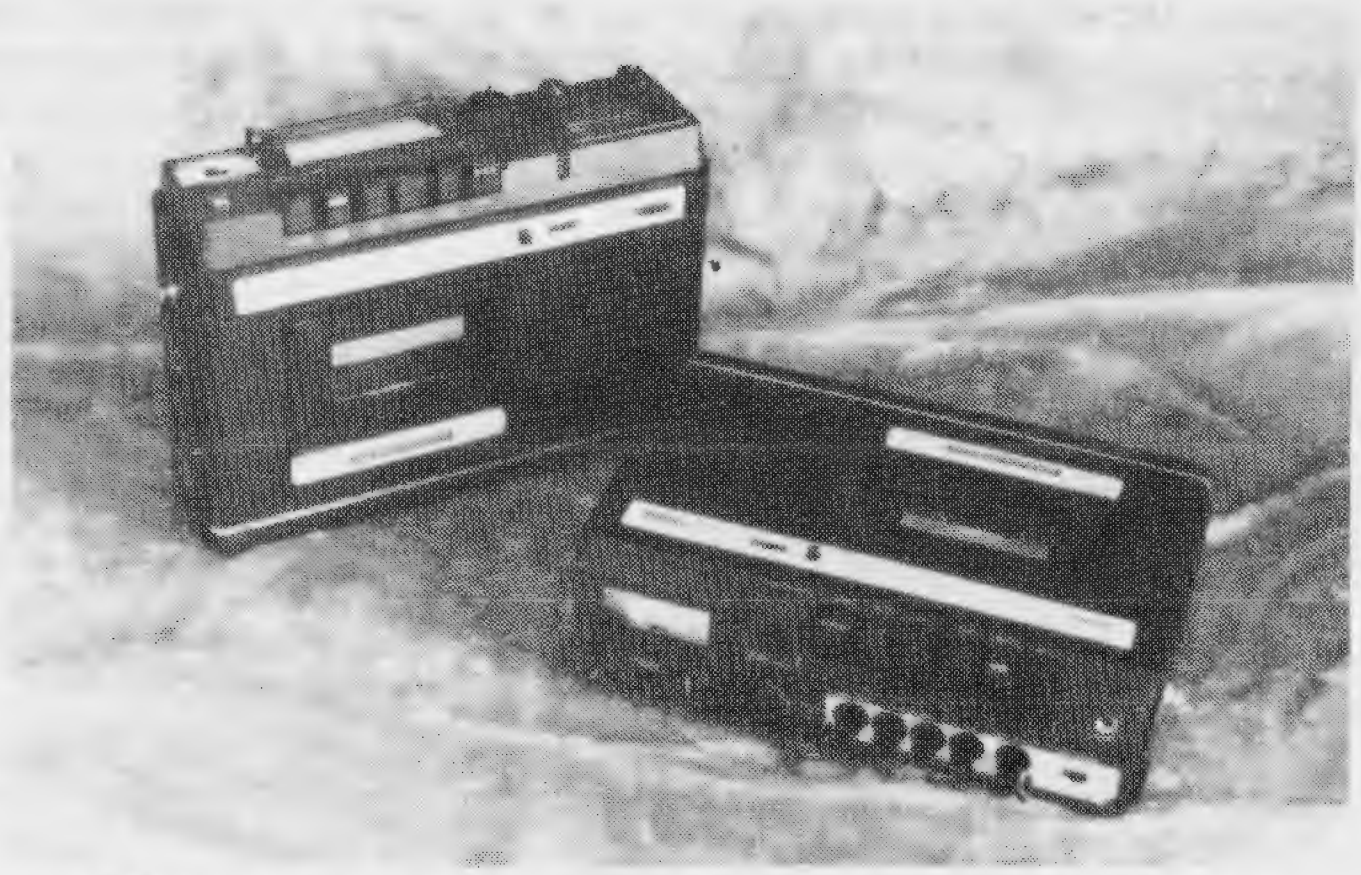
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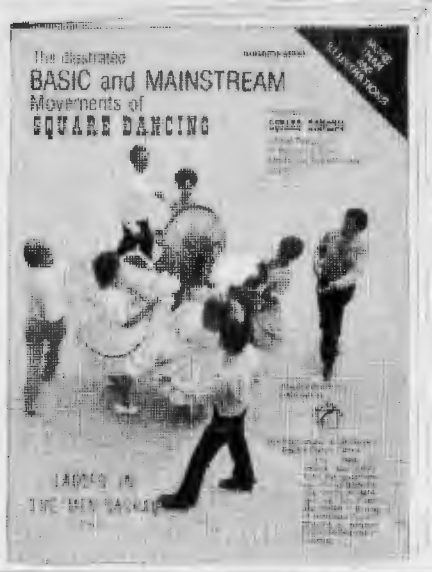
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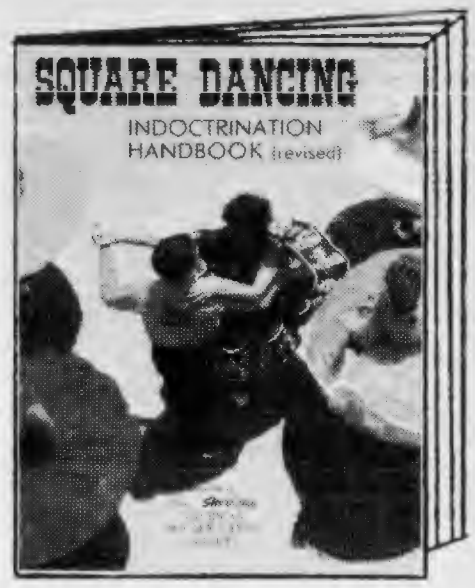
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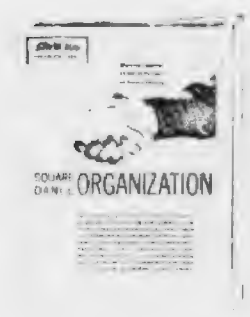
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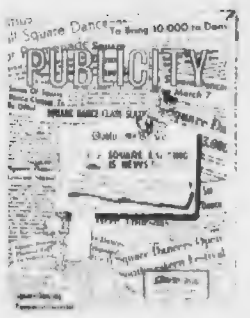
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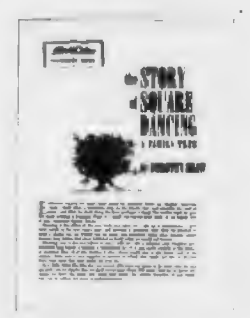
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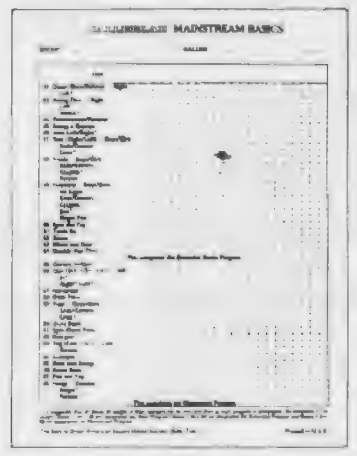
11. Plastic Record Sleeves $15.00 per 100, plus $2.50 postage)



13.



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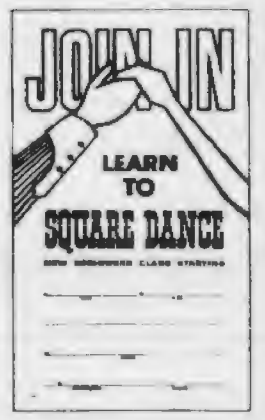
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13. Non-Dancer Promotional Four-page Flyer ($4.00 per 100 Min. order; $29.50 per 1000) (Postage $1.75 per 100)

14. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.75; Add 50¢ for each additional binder)

15. Basic Check Lists — Corresponding to the 2 Basic Handbooks $1.00 per dozen) (Postage 60¢)

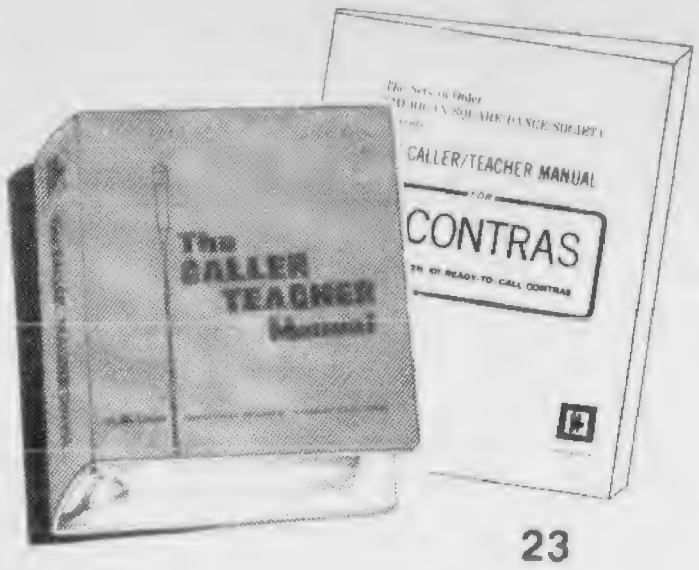
16 & 17. Temporary Name Tags indicate 16 or 17 ($3.25 per 100; minimum order 100) (Plus 70¢ postage per 100)

18. Learn to Square Dance Poster (blue & red ink) ($1.60 per dozen; minimum order 12) (Plus 70¢ postage per dozen)

19. Learn to Square Dance Poster (black & white) $1.10 per dozen; minimum order 12) (Plus 70¢ postage per dozen)

20. Learn to Square Dance Cards ($3.00 per 100; minimum order 100) (Plus $1.00 postage per 100)

IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.



22 23



24 25

22. ALL NEW Caller/Teacher Manual thru Mainstream. Expandable loose-leaf edition ($29.95)
23. Caller/Teacher Manual for Contra Dancing ($6.00)
24. American Round Dancing — Hamilton ($2.50)
25. Round Dance Manual — Hamilton ($6.00)

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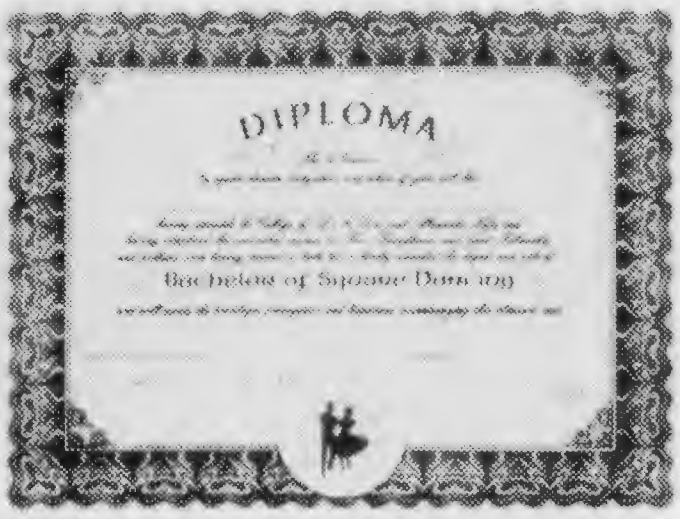
Please add the following postage on items listed:

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ALL OVERSEAS Shipments: actual postage will be charged on all foreign shipments.



26
27



28



29

26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)
27. Round Dance Diplomas — Minimum order 10 (15¢ each)
28. Microphone Cozy ($9.90 plus $1.15 postage)
29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

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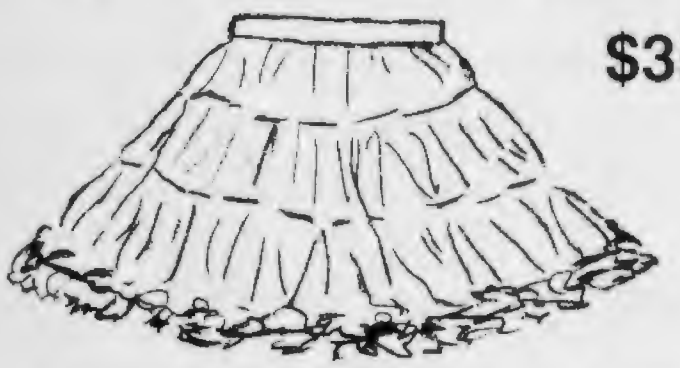
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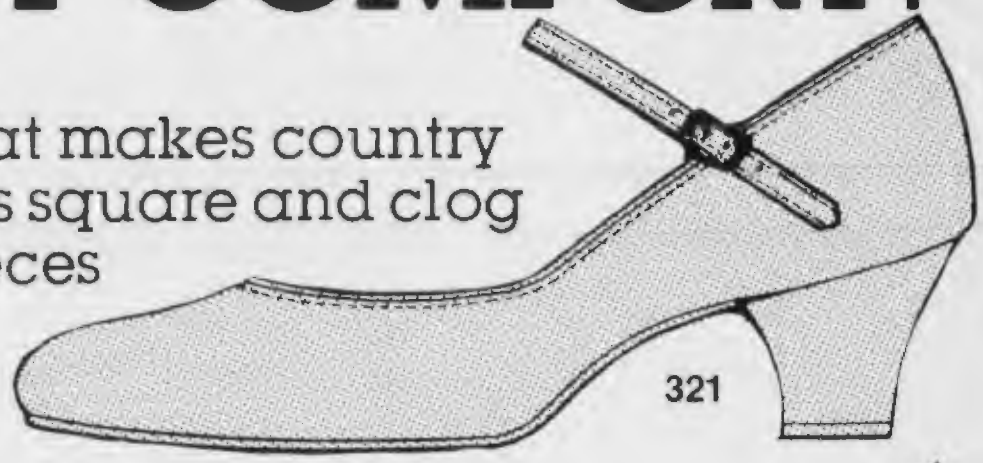
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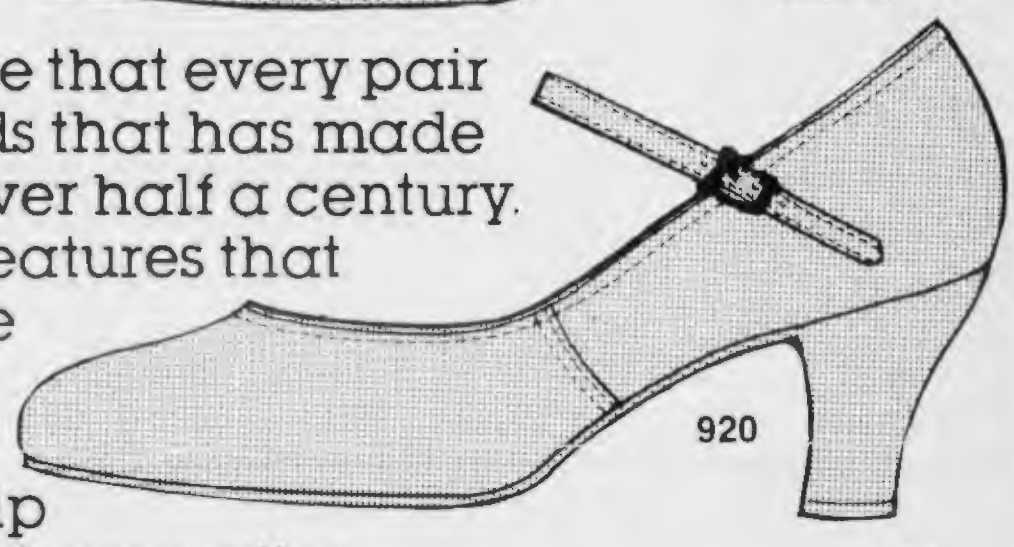
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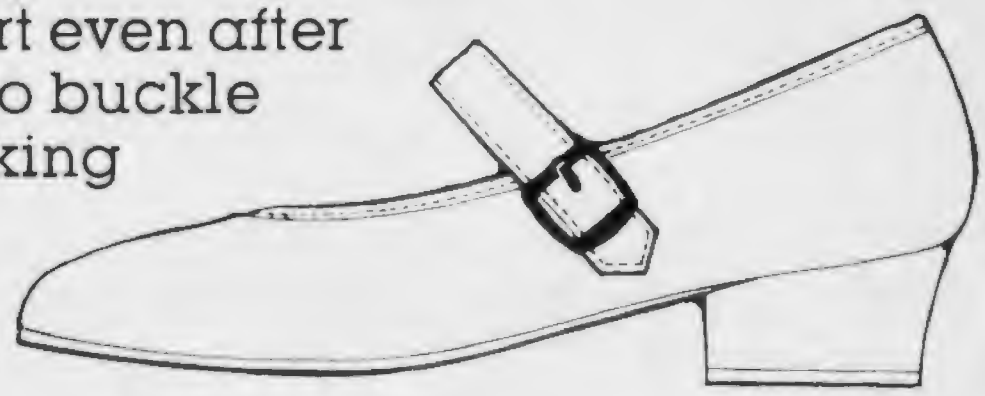


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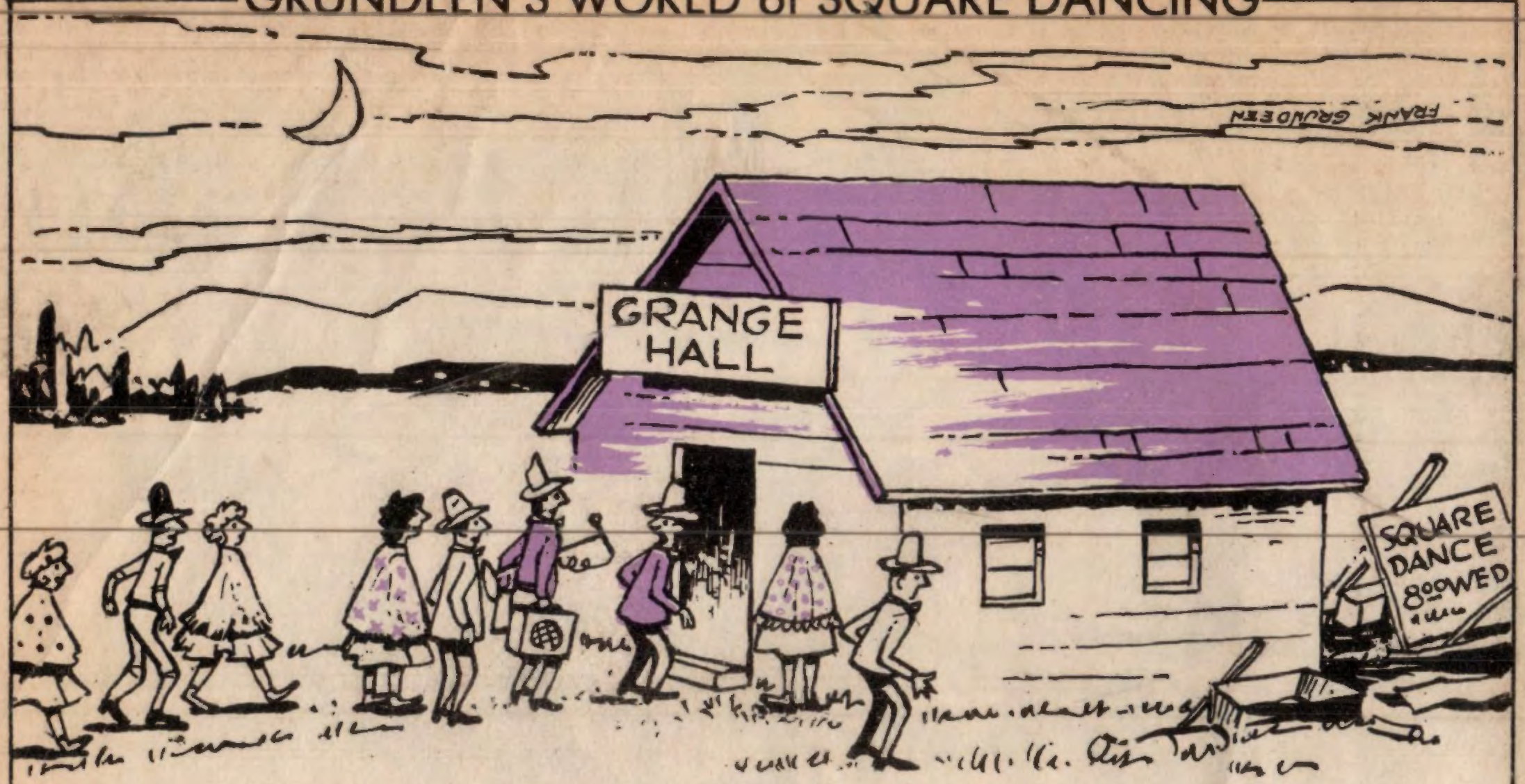
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